विदेह VIDEHA

मिथिला चित्रकला, संगीत ओ कला

Mithila Painting, Music & Arts

विदेह ई-लर्निङ्ग प्रश्नोत्तरी शृंखला · Videha eLearning Quiz Book Series

खण्ड ४ / ६ · Volume 4 of 6

सम्पादक / लेखक: गजेन्द्र ठाकुर

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१. मिथिला चित्रकला · कला · संगीत — विदेह प्रश्नोत्तरी ..... १२५९ प्रश्न

प्रत्येक अध्यायक प्रश्न-खण्डक बाद ओहि अध्यायक उत्तरमाला (उत्तर ओ व्याख्या) देल गेल अछि।

In each chapter, the answer key with explanations (उत्तरमाला) follows the questions.

अध्याय १ : मिथिला चित्रकला · कला · संगीत — विदेह प्रश्नोत्तरी

१. What is the best reading of the chapter's discussion of Subaltern Voice The?

(A) The novel represents a major formal development in Kamat's career, the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions.

(B) The chapter notes that batahū Yādava and the Subaltern Voice The figure of Batahū Yādava, the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the line of inheritance's survival, is itself a major Parallel History moment.

(C) The chapter notes that this insistence is itself a Navya Nyāya move: the vyāpti is that wherever Maithili literature exists, it exists in multiple, parallel streams, and any single-stream literary history is epistemically invalid, a case of anumāna...

(D) Maithili as the prestige language of Kathmandu theatre.

२. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

(A) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y The discussion undertakes a comprehensive research and critical appreciation of the literary works of Santosh Kumar Mishra, a young Maithili writer from Janakpurdham, Nepal...

(B) The chapter notes that 3 Dhvani and the Unsaid Several poems in Kṣaṇaprabhā operate with the suggestive indirection that Ānandavardhana's Dhvanyāloka recognises as the highest mode of poetic meaning.

(C) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha).

(D) The chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows: 1.

३. Which point is consistent with Chapter 28's treatment of National Academy?

(A) The chapter notes that katha-Path's significance lies precisely in filling this gap, it is both a map of the existing line of inheritance and an argument about where that line of inheritance should go.

(B) The chapter notes that while working in Saharsa at that time, Mishra ji experienced that the measures taken for flood control (embankments), which were built to protect the people, had not reduced the devastation of floods but had actually made it more...

(C) The chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952.

(D) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.

४. Which answer matches the critical direction of Chapter 28?

(A) The Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic...

(B) Videha Sadeha 20 (Prelim_20): Essay 'Sinehiyā: Jagā ka Ṭīsa Hṛdayame Keheana Kaṭhora Bhelaum' (pages 16-19); Valentine Special Ghazals and Kichu Ghazal (pages 842-846).

(C) The chapter notes that niniyaa (निनियाँ) The title ‘Niniyaa’ is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep.

(D) The Two Vidyapatis: Reclaiming the Subaltern Icon One of the most provocative intellectual interventions in Mandal’s Gagar me Sagar is the theory of "The Two Vidyapatis." Following the research promoted by the Videha critical frame, Mandal holds that there...

५. What is the best reading of the chapter's discussion of Song Anthology?

(A) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood.

(B) The Videha Parallel History critical frame that contextualises all three writers' work challenges us to read Maithili literature not as a monolithic line of inheritance centred on Sanskrit-Brahmin cultural dominance but as a contested, plural...

(C) The chapter notes that umesh Mandal was born and raised in Berma village, Madhubani district, Bihar, the heartland of the Mithila region.

(D) The chapter notes that t h e C o r p u s : Wo r k s , Fo r m s , a n d P u b l i c a t i o n H i s t o r y 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (व्यथा, 'Anguish' or 'Pain') is Manu's most substantial single-volume literary achievement to date.

६. In the context of Jagdish Chandra Thakur 'Anil', which statement is accurate?

(A) The chapter notes that it democratised publication, bypassing the gatekeeping institutionsSahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and...

(B) In this figure the politics of animalization (the social process of transforming the Dalit woman from human to animal) is stated directly. "They milk me like a buffalo" -to show labor-exploitation in the figure of milking an animal -in this Marx's...

(C) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.

(D) The chapter notes that nettl distinguishes between 'maintenance' (the preservation of a line of inheritance in its original form), 'gradual change' (the adaptation of a line of inheritance to new circumstances), and 'abandonment' (the loss of a line of...

७. Which option correctly summarizes a point from Chapter 30?

(A) The chapter notes that vII Narayan Yadav: The Biographer as a Parallel Historian Work: Salhaitā-Gurumaitā (सल्हैता-गुरुमैता) Formalist-Structuralist Analysis: This is a work of biographical history, structured as a dual biography followed by smaller sketches.

(B) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.

(C) The chapter notes that use of Folk Materials Sriniwas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra", The Pandit and His Son), demonstrating his command of the oral line of inheritance.

(D) The chapter notes that he is skeptical of "intercultural" theater that extracts aesthetic forms from their social moorings, and critical of the ways "folk" traditions are repackaged for urban, middle-class, or international audiences.

८. According to Chapter 30, which statement best fits the discussion of Jagdish Chandra Thakur 'Anil'?

(A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.

(B) In the terms of Bharata's Natyashastra: they achieve the Lokasangraha (social holding-together) function that is drama and song's highest purpose.

(C) The chapter notes that 'Gangesa.' Stanford Encyclopedia of Philosophy (Summer 2020 Edition).

(D) The chapter notes that reality and Fiction: While the stories have a literary style, the plots are based on real events.

९. What is the best reading of the chapter's discussion of Jagdish Chandra Thakur 'Anil'?

(A) The chapter notes that 'Anil's song collections and ghazals are rooted in this cultural landscape, drawing on the imagery of the angana (courtyard), the Ganga river, the seasons, while his long poem and autobiography engage with more critical, contemporary...

(B) The chapter notes that yadav's morphophonemic rules, the schwa deletion rule, the a/ā alternation, are, in Pāṇinian terms, sandhi rules that operate at the morpheme boundary, though Yadav correctly notes that Maithili sandhi is less extensive than Sanskrit...

(C) The chapter notes that based in Mumbai (address: 601, ICICI Bank Apartment, Mumbai) after retirement, his scholarly career spans decades of dedicated teaching, research, and publication in Maithili language and literature.

(D) The chapter notes that uDAYA NARAYANA SINGH ‘NACHIKETA’ Poet Playwright Linguist Essayist Translator Sahitya Akademi Award 2017 (Poetry, Maithili) Analysed by way of: Bharata’s Nāṭyashāstra Indian Classical Aesthetics (Rasa-Dhvani-Alaṃkāra) Theatre & Drama...

१०. In the context of Jagdish Chandra Thakur 'Anil', which statement is accurate?

(A) The chapter notes that students and actors under his tutelage, such as Shobha Kant Mahto and Durga Nand Thakur, view the theatre not merely as entertainment but as a critical duty to save the Maithili language from extinction.

(B) The chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting.

(C) The chapter notes that centered on the Gayatri Mahayajna, the story explores how "caste factors" inevitably permeate even the most sacred rituals.

(D) The chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction.

११. What does Chapter 30 most clearly emphasize about Jagdish Chandra Thakur 'Anil'?

(A) The chapter notes that brecht on Theatre: The Development of an Aesthetic.

(B) The family dimension of her Vyas essay adds a further layer to this positioning: by writing about her own grandfather as a major Maithili literary figure, she claims for her family’s literary line of inheritance the same critical recognition that the...

(C) The chapter notes that this diaspora, rooted in the landless agricultural and artisan communities of Mithila’s Madhubani and Darbhanga districts, represents the most major subaltern strand of Maithili culture outside the Bihar heartland.

(D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work.

१२. Which option correctly summarizes a point from Chapter 30?

(A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique.

(B) His theoretical essay in Mokam Dis describes this grammar in terms of the agricultural metaphor: like the seed (bīhani), the micro-fiction must contain inside its compressed form the full genetic potential of a larger narrative, while being capable of...

(C) The chapter notes that poetry-collections of these women poets were printed in individual forms, but were not in collection-form.

(D) The chapter notes that hathat Parivartan: Patriotism and Domestic Degeneration Hathat Parivartan's dramaturgical strategy is the sustained ironic contrast between the military heroism of the Pratap family line of inheritance (encoded in the haveli's...

१३. What is the best reading of the chapter's discussion of Jagdish Chandra Thakur 'Anil'?

(A) The chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language.

(B) The chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness.

(C) The chapter notes that mishra writes that these villages are spread across 13 blocks in 4 districts.

(D) The chapter notes that no Entry: Mā Pravish is a play about Maithili language rights, but its rasa, the combined Rudra-Vīra-Karuṇā produced by its dramatic action, is universalised by way of sādhāraṇīkaraṇa into a statement about all linguistic minorities...

१४. According to Chapter 30, which statement best fits the discussion of Rasa Theory?

(A) The chapter notes that however, Gangesa's Navya-naiyayikas (Tattva cintamani I.3....) define perception as an immediate knowledge (saksatkari jnana) which is produced without the instrumentality of any antecedent knowledge (jnana karanakam jnanam).

(B) The chapter notes that chanresh: 'Rambharos Kapari Bhramar: Vichar, Samvedana Aa Chetna', Essay, Videha 370.

(C) The chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.

(D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

१५. According to Chapter 31, which statement best fits the discussion of IOGRAPHICAL INTRODUCTION?

(A) The chapter notes that under the patronage of the Malla kings, Maithili became the language of the court and the stage, resulting in a prolific output of musical dramas that prioritized lyrical expression over prose.

(B) The Brajbuli-Maithili register of these poems places them directly in the Vaishnava lyric line of inheritance.

(C) The chapter notes that bIOGRAPHICAL INTRODUCTION: THE FARMER-LITTERATEUR Jagdish Prasad Mandal (born c.

(D) Applying this schema to Hitnath Jhā's critical judgments: Pakṣa: The pāṭhakīya in Lekh-Rekh maintains critical independence from institutional literary politics.

१६. In Chapter 31 (Jagdish Prasad Mandal), which option reflects the chapter's argument?

(A) The "Vidyapati of Parallel line of inheritance": A key fixture of this is the reclaiming of the poet Vidyapati.

(B) The Dhanuk characters of Hamar Tol are not sociological abstractions or representatives of a thesis; they are fully realised individuals whose specific choices, relationships, and fates illuminate the structural conditions of Dhanuk community life in...

(C) They function as Brechtian interruptions that comment ironically on the dramatic action: the monsoon song 'Sakhī he āyal rāt andhiārī' (Oh friend, dark night has come) plays as Mangtū speaks of rain as life-force, while the stage reality is one of flooding...

(D) His use of free indirect discourse, narrating a character's thoughts by way of the narrator's voice without explicit quotation marks, permits a subtle empathy that is politically major: it refuses the 'othering' of OBC and peasant characters that...

१७. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

(A) The chapter notes that cultural Materialism and Anthropological Literary Theory Raymond Williams's cultural materialism, the idea that culture is a material practice embedded in specific social and economic formations, is perhaps the single most useful...

(B) The chapter notes that biographical Introduction: Siyaram Jha 'Saras' Life and Context Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...

(C) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

(D) The chapter notes that language Rights as Parallel Literary Politics Yadava's sustained advocacy for Maithili's rights inside Nepal, his role in the MLE policy, the Linguistic Survey of Nepal, the national language policy commission, the trilingual...

१८. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) The chapter notes that 69) is the primary critical account of Shardindu Chaudhary's editorial work.

(B) The chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting.

(C) In Abhinavagupta’s Kashmiri Shaiva critical frame, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava line of inheritance, Shringara-bhakti (devotional love) is the highest form.

(D) The chapter notes that mailorang (Prakash Jha): Active contemporary Maithili theatre group; Delhi-based.

१९. Which answer matches the critical direction of Chapter 33?

(A) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.

(B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women’s traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).

(C) The chapter notes that part X: Dalit Short Fiction -Two Telugu Works The Crow by Kolakuri Enoch and Black Ink by Vinodini Prefatory Note In this review series we have studied poetry so far.

(D) The maqta' (closing couplet) traditionally contains the poet's takhallus (pen name).

२०. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) Videha Parallel History critical frame Kundan Kumar Karn is among the most formally innovative figures in the Videha ghazal archive.

(B) The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist), all long ignored by official machinery.

(C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory.

(D) His literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language.

२१. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) Archiving of Malla-period drama like Haragauri Vivah Natak shows the trans-border legacy of Maithili.

(B) The chapter notes that hitnath Jhā's advice to young writers, quoted in Pravīṇ Kumār Jhā's essay, is characteristically grounded: "Apanā sabhakẽ sadai apan parivārak ādhārī rahbāk cāhī" (One should always remain anchored to one's family).

(C) Her travel narrative ‘Yaayaavari’ (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree, from the early medieval pilgrimage literature to the modern travelogue.

(D) The chapter notes that epistemology in Classical India: The Knowledge Sources of the Nyāya School.

२२. What does Chapter 33 most clearly emphasize about Kalpana Jha, Delhi?

(A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...

(B) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...

(C) The chapter notes that jayatu Jaanakee (May Janaki Triumph), the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila, is perhaps the most direct engagement with this question.

(D) The chapter notes that ranjit Malla Bhaktapur 19 identified plays Drama.

२३. Which option correctly summarizes a point from Chapter 34?

(A) The essay’s dual subject, as both critical biography and family memoir, is signalled in its announced subject: ‘Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan’ (Upendra Nath Jha Vyas and His Family’s Contribution to Maithili...

(B) The chapter notes that bCE-200 CE) is the foundational treatise of Indian performing arts, encompassing dance, music, and drama.

(C) The chapter notes that used in Ankianata dramas; modeled on Maithili prosody.

(D) The chapter notes that this narrative device engages with what Brecht called the 'alienation effect', the device that creates critical distance from the immediate material while maintaining emotional engagement with it.

२४. Which option correctly summarizes a point from Chapter 34?

(A) The chapter notes that desh-Bhakti Geet: Patriotic Songs The patriotic songs 'Jay-Jay Mithila Pawan Dhaam' and 'Rana ke Baat Bandhu' represent different registers of national-cultural belonging.

(B) The translation raises major theoretical questions about the nature and ethics of translatorial practice.

(C) The chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues.

(D) The chapter notes that nand Vilas Roy A storyteller and playwright whose contributions to the Nit Naval series highlight the resilience of the subaltern voice in the face of economic marginalization.

२५. What does Chapter 34 most clearly emphasize about Kalpana Jha, Patna?

(A) The chapter notes that kaviśvara Canda Jhā: 'Tua binu āja bhavana bhela re ghana vipina samāna...', a composition by the 19th-century Maithili poet Canda Jhā, in the classical rāga-based form.

(B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.

(C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...

(D) The Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing.

२६. What does Chapter 35 most clearly emphasize about Kameshwar Jha 'Kamal'?

(A) The first is in Maithili-Hindi mixed register; the second, more formal.

(B) The dhvani dimension of Thakur's theatre is also political: the plays say more than they directly state.

(C) The chapter notes that momak Pahlait Adhar (Lips Melting Like Wax, 2047 BS / 1990 CE), Geet-Ghazal Collection This collection of songs and ghazals shows Bhramar's lyrical range: the erotic and the romantic, the lips melting with desire, in contrast to the...

(D) The chapter notes that first, it represents the democratic extension of critical discourse to a non-academic, noninstitutionally affiliated practitioner, validating the claim that literary criticism can be practiced from any social position, not only from...

२७. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...

(B) In this sense both poets' collections together build a bridge between Carlo Ginzburg's microhistory and Marxist macrohistory -where the trivial details of individual life connect with the epic of social structure.

(C) The chapter notes that third, he explicitly theorises the political function of his theatre, in his interview with Munjaji, he articulates the opposition between 'parallel theatre' (samantar rangmanch) and 'casteist theatre' (jativadi rangmanch) in...

(D) The chapter notes that chetna Samiti, founded by Nagarjun in 1954, was the nucleus of Maithili literary and cultural life, producing writers, editors, and theatre practitioners.

२८. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The chapter notes that raman Jha, ‘Gonu Jha Aan Maithili Chitrakatha’ and ‘Maithili Chitrakatha’ (Reprinted in Preeti Karan Setu Banhal; also compiled in Parijat Manjari) Dr.

(B) The chapter notes that chhath Puja and Sun Songs Chhath puja, the ancient Bihari/Maithili worship of the Sun, is represented by way of several songs including a distinctive Chhath geet: 'Jal bich eksari thad / Karai aragh / He dinanath ugiyau' ('Standing...

(C) The chapter notes that navarasa and Maithili Padavali line of inheritance Chaudhary's literary formation occurred inside a Mithila cultural world shaped by the padavali line of inheritance of Vidyapati, a line of inheritance in which shringara and karuna...

(D) The comparative study of Bechan Thakur and Mahendra Malangia reveals the productive complexity of the contemporary Maithili theatrical field: two playwrights from the same geographical region, working in the same language, drawing on some of the same folk...

२९. Which point is consistent with Chapter 35's treatment of Kameshwar Jha 'Kamal'?

(A) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language.

(B) The Role of Maithili Language in Hindi Prose 5.

(C) Maithili readers have not had such strong fiction in recent years.

(D) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.

३०. What does Chapter 35 most clearly emphasize about Abhinavagupta's Abhinavabharati?

(A) The chapter notes that richard Schechner's Environmental Theatre Richard Schechner's theory of Environmental Theatre (1968 onwards) holds that theatre is not confined to the proscenium stage but exists in any environment that the performers and audience...

(B) Jha's career at AIR Patna, combined with his print journalism career, makes him a figure who bridges the two principal media of Maithili public communication in the pre-internet era.

(C) The chapter notes that b I O G R A P H I C A L O V E RV I E W Nabo Narayan Mishra was born on 7 May 1955 in Kushmaul, a village in NagadihBalain, Madhubani district, Bihar, to Shri Govind Mishra (deceased) and Shrimati (deceased).

(D) Abhinavagupta's Abhinavabharati extends Rasa theory to include the experience of music: he holds that musical sound (Svara) has the power to evoke Rasa by way of its structural propertiesparticular melodic patterns (Raga), rhythmic structures (Tala), and...

३१. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

(A) The chapter notes that c r i t i c a l F r a m e w o r k s a n d T h e o r e t i c a l A n a l y s i s 3.1 The Nāṭyaśāstra critical frame 3.1.1 Bharata's Nāṭyaśāstra and Kamat's Dramatic Practice The Nāṭyaśāstra of Bharata Muni (c.

(B) The mainstream writers who twist language in the name of standardization were working with the basis of gaslighting along with Story Science.

(C) The chapter notes that dhvani Theory: Resonance in Song Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance as the soul of poetry, is particularly applicable to the lyric mode of the Geet, where suggestion and evocation are...

(D) The chapter notes that this nativisation of the takhallus is emblematic of the broader project of domesticating the ghazal form inside a Maithili cultural imaginary.

३२. Which option correctly summarizes a point from Chapter 35?

(A) The chapter notes that this awareness of threatened musical heritage contextualises the entire collection: Kamal's songs are written in an awareness of the vanishing Raga-Bhas line of inheritance and represent an attempt to preserve and transmit it.

(B) The chapter notes that critical Analysis: Gaam Gel Chhalahun by way of Multiple Lenses 3.3.1 Social Realism and the Lukacs critical frame Georg Lukacs' concept of "typical character in typical circumstances" is the most directly applicable critical frame...

(C) The chapter notes that second, it shows that Janakpur's theatre culture engages seriously with contemporary Maithili dramatic literature from both sides of the border.

(D) The chapter notes that gaamghar Village Memoir (Prose) Award 1991; Gosauni Baidyanath Smriti Manch pub.

३३. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

(A) The chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory.

(B) The chapter notes that 'Śahīd Rāmaphal Maṇḍal', biography of Mithila's first freedom martyr.

(C) The chapter notes that bickel, Bisang, and Yadava (1999) built directly on Yadav's description of the agreement system to develop a cross-linguistic typology of 'face vs. empathy' in verb agreement.

(D) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.

३४. Which answer matches the critical direction of Chapter 35?

(A) The Mithila music line of inheritance, represented by the dhrupad-singing line of inheritance that the preface mentions, combines elements of Sanskrit classical music theory with the regional folk line of inheritance.

(B) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.

(C) The chapter notes that if anything is found by your own 'Mithila-society internal-voice' poetic expression until the current stream of history, then our labor and this arrangement is meaningful! ..... Analysis of Individual Poets and Regional Variation...

(D) The chapter notes that bharata writes in the Natyashastra (Chapter 6): 'Rasa is produced from the combination of Vibhava, Anubhava, and Vyabhichari Bhava.

३५. What does Chapter 39 most clearly emphasize about Dr. Kishan Karigar?

(A) In Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself).

(B) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.

(C) The chapter notes that while Nachiketa's theatre is fundamentally a theatre of language (Bhāratī vritti, verbal expression, is key to all his plays), No Entry: Mā Pravish has Artaudian elements.

(D) The title of the first collection, Rathak Cakkā Ulait Cale Bāṭ, operates at multiple dhvani levels simultaneously.

३६. Which option correctly summarizes a point from Chapter 41?

(A) And the parallel stream has been telling stories for 15 years and the mainstream is listening.

(B) The chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K.

(C) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) XIV.

(D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.

३७. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur?

(A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness.

(B) The genre as he practiced it combined documentary journalism, ethnographic observation, aesthetic sensitivity to landscape and oral performance, and a narrative voice influenced by Phanishwarnath Renu's Hindi fiction and Rahul Sankrityayan's travel writing.

(C) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.

(D) The chapter notes that both writers work inside a broadly realist mode, grounded in the specific social textures of Maithili rural and semiurban life.

३८. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that kalikant Jha ‘Buch’ belongs primarily to Layer 5 (Post-Independence Mithila, 1947-1983, his death date) but his work is contemporaneous with the radical avant-garde of Rajkamal Chaudhary and the institutional crisis of the Sahitya...

(B) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.

(C) The chapter places Lallan Prasad Thakur and Kusum Thakur inside the wider parallel history of Maithili literature.

(D) The chapter notes that oral line of inheritance, Folk Literature, and the Bhakti Connection Bhramar's deep engagement with folk culture, Salhesh, Dinabhari, Jat-Jatin, places him in a line of inheritance of Maithili writers who have insisted on the primacy...

३९. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur?

(A) The chapter notes that kashyap's position is that of the 'ordinary extraordinary' writer, the writer who achieves significance not by way of formal experiment or theoretical provocation but by way of the accumulated force of precisely observed...

(B) The chapter notes that its discussion connects Lallan Prasad Thakur and Kusum Thakur with critical appreciation, literary history and the Videha critical frame.

(C) A story achieves this purpose only when it is systematic and comprehensible.

(D) Maithili Stories Focus on social realism and rural narratives.

४०. What does Chapter 42 most clearly emphasize about Watson Higher Secondary School?

(A) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.

(B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T.

(C) Mandal's fiction performs a radical inversion: the vernacular Maithili of the peasant and OBC community is the literary standard, the language of dignity and interiority, while the Sanskritinflected high register associated with Brahmin culture appears as...

(D) The Navya-Nyāya concept of Pakṣatā, the subjective condition of inquiry, the living doubt that drives the search for knowledge, illuminates Mandal's position as a writer.

४१. Which answer matches the critical direction of Chapter 42?

(A) The chapter notes that grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.

(B) In his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics have placed in the front rank of...

(C) The chapter notes that this move connects Mandal to the broader line of inheritance of Dalit and OBC literature across Indian languages, while remaining specific to the Maithili context.

(D) The chapter notes that unlike the fulllength autobiography that can afford to develop its testimony by way of extensive narrative, Safi's short autobiography packs its testimony into a dense sequence of episodes, Nepal, the injury, the Board examination...

४२. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) These entries are selected for their impact on the parallel line of inheritance and their formal excellence.

(B) The chapter notes that rTI Investigation into Sahitya Akademi Maithili Advisory Board (2011-14).

(C) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks.

(D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.

४३. Which option correctly summarizes a point from Chapter 42?

(A) The chapter places Umesh Paswan inside the wider parallel history of Maithili literature.

(B) The chapter notes that this movement between the topical and the universal is, inside the Videha Parallel History critical frame, the mark of a writer who has achieved the transition from protest writing to literature, from the hasya of immediate political...

(C) Her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature.

(D) The chapter notes that this authority is not just derived from his literary output but from his "social thinking" and his willingness to engage with the "sam-samayik" (contemporary) challenges facing Mithila.

४४. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur Family?

(A) The chapter notes that despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.

(B) The chapter notes that life and Career of Lallan Prasad Thakur Family: Son of Hiranand Thakur and Subhadra Devi.

(C) The chapter notes that linguistic virtuosity: The Maithili is rich, idiomatic, and playful.

(D) The chapter notes that both deploy Mithila's landscape and peasant culture as the ground of literary meaning.

४५. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The Living line of inheritance of Community Performance Finally, Kamal-Taal is a record of community performance practice, not merely an individual poet's creation.

(B) The chapter notes that this publication is a critical archive of the democratic/subaltern theatre line of inheritance in Maithili, a line of inheritance distinct from and in many ways opposed to the elite theatrical traditions that received official...

(C) The chapter notes that elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru.

(D) The chapter notes that xIII-XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010), published earlier in Mithila Darshan, Karnaamrit, and Ghar-Bahar, were collected here after physical health limitations...

४६. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

(A) Institutional affiliations: Founder of the organisation Mithilakshar (1983).

(B) The chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage...

(C) The chapter notes that i (1982); Arthur Frank, The Wounded Storyteller (1995); Wolfgang Iser, The Act of Reading (1978).

(D) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.

४७. What does Chapter 42 most clearly emphasize about Aadi Va Ant?

(A) The chapter notes that he is not an academic economist but a Chartered Accountant with fifty years of professional practice in Patna, embedded in the Mithila economic world that he analyses.

(B) The chapter notes that baklel and Aadi Va Ant received notable critical attention.

(C) The chapter notes that navya Nyaya Critique: The book's implicit thesis can be analyzed as a logical siddhānta (established conclusion): that the freedom of India was won by the collective action of its ordinary citizens.

(D) Applied to the structure of poetic metaphors and imagery.

४८. Which answer matches the critical direction of Chapter 42?

(A) All Maithili plays directed by Lallan Prasad Thakur himself; he also acted the title role of Nilo Kaka.

(B) The chapter notes that shardindu Chaudhary Contemporary poetic reviews focusing on stylistic evolution.

(C) The text thus enters into one of Mithila's most resonant mythological narratives.

(D) The chapter notes that bhabha, Dipesh Chakrabarty) is highly applicable to the criticism of Maithili literature, because: a.

४९. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) The chapter notes that survey of Works: A Bibliographic Overview The following is a survey of Rabindra Narayan Mishra’s documented works, drawn from his Goodreads author page, Videha, and Amazon Kindle listings.

(B) The chapter notes that second, his consistency: the concerns of Chakravyuha (1986) are still the concerns of Katha-Path (2022), social justice, democratic literary values, the dignity of Maithili language and culture, and this consistency gives the career...

(C) The chapter notes that c r i t i c a l F r a m e w o r k s i n D i a l o g u e 5.1 Indian Classical Criticism: Rasa, Dhvani, Alamkara The Indian critical line of inheritance offers the most indigenous frame for appreciating Maithili literature.

(D) The pivotal institutional context of Lallan Prasad Thakur's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival).

५०. Which option correctly summarizes a point from Chapter 42?

(A) The first Mithila Rang Mahotsav was organised by Mailorang in Jamshedpur in 2006, with an international seminar; this seminar first noted the absence of systematic documentation of Maithili theatre and laid the groundwork for what would become the Rachanavali.

(B) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R.

(C) The chapter notes that this is not conservatism but epistemological idealism: Jha holds that literature should present an ideal (adarsha) while remaining rooted in reality, and that the Kantasammita Upadesh modeaesthetic, appealing, sweetly instructive, is...

(D) The chapter notes that navya-Nyāya Analysis: Even in the realm of the "imaginary," Mishra maintains a precision of definition (saṅgati).

५१. What is the best reading of the chapter's discussion of Lallan Prasad Thakur The?

(A) The chapter notes that critical Reception in Brief, Lallan Prasad Thakur The critical consensus recorded in the Rachanavali's memorial section (Smaran) draws on tributes from the journal Bhangima (December 1995, Issue 23) and from leading Maithili literary...

(B) Initially, some accused Rajnandan Lal Das of publishing only Karna Kayastha writers in the journal.

(C) The chapter notes that identity and Formation Rajeev Ranjan Mishra (राजीव रंजन मिश्र) is a Maithili poet, ghazal writer, and lyricist who appears across six Videha Sadeha volumes (Sadeha 7, 12, 14, 15, 16, and 20), one of the most consistent presences in...

(D) The chapter notes that how much liquidity is inherent in the personality of the poet or woman poet, that holds the most importance.

५२. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur?

(A) Historical Context: The Maithili Ghazal line of inheritance 3.

(B) The chapter notes that research inside the Videha critical frame suggests that elite sub-castes like the Srotriyas were an artificial creation of the British Permanent Settlement era, designed to consolidate power.

(C) The chapter notes that th century), whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda), is not merely an abstract philosophical critical frame but a lived intellectual heritage of Mithila.

(D) The most major testimonials are: "Lallan Prasad Thakur depicted social problems and understood the limits of the proscenium stage, keeping the tastes of the people in mind.

५३. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor.

(B) The inclusion of works by Kamla Chaudhary and Lalita Jha alongside the more established male scholarly line of inheritance reflects the archive's commitment to gender equity in cultural preservation.

(C) The chapter notes that death of the Author: Derrida's concept of the death of the author is particularly relevant to the critique of translated literature.

(D) The chapter notes that reeti Theory and the Register of Ghazal The Reeti (style) school of Sanskrit poetics (Vamana's Kavyalankarasutravritti, 9th century CE) identified different stylistic registers (Reetis) appropriate to different literary genres and...

५४. Which point is consistent with Chapter 42's treatment of Pandit Govind Jha?

(A) The chapter notes that with an estimated 30-50 million speakers, it is among the largest Indian languages without a separate state.

(B) His Baklel, in particular, makes one think of questions that have haunted the educated classes of Mithila for generations.", Pandit Govind Jha "In only ten years of play-writing Lallan Prasad Thakur achieved a prestige and success that it would be...

(C) The ghazals modulate between erotic longing, philosophical reflection, and social commentary.

(D) The chapter notes that this movement is simultaneously aesthetic and political: aesthetic because it creates new literary subjects and new visual iconographies; political because it challenges the canon of Brahmin court culture that has dominated Maithili...

५५. What does Chapter 42 most clearly emphasize about Chheddi Jha?

(A) A more comprehensive assessment of his poetic voice would require access to his Facebook posts and any journal publications.

(B) His email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence.

(C) The chapter notes that principal cast: Chheddi Jha (Lallan Prasad Thakur), Chudamani Jha; Bhola (Laxmikant Jha); Meena (Smt.

(D) The chapter notes that secondary Sources: Maithili Literature and Culture Grierson, George Abraham.

५६. Which answer matches the critical direction of Chapter 42?

(A) In Western poetics the poem about an object (Dinggedicht) is an established line of inheritance -Rainer Maria Rilke's Neue Gedichte is its outstanding example.

(B) The play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins.

(C) The chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.

(D) The poems from Kavya Sarita (2019) show careful attention to sound patterning, rhythmic recurrence, and the phonetic texture of Maithili: alliteration, vowel harmonics, and the characteristic cadences of the mātrā prosodic system are all deployed with...

५७. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.

(B) The chapter notes that he notes that 'Maithili sahitya seho ehi mein besi pathuyayal nai achhi'Maithili literature is not far behind in this form, and positions the collection as a contribution to that line of inheritance.

(C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda.

(D) The chapter notes that oral reception: How has Tutal Pankhi been received in Maithili reading communities in Bihar, Jharkhand, and the Maithili diaspora?

५८. Which option correctly summarizes a point from Chapter 42?

(A) The chapter notes that you spent childhood in play and youth in the charms of women.

(B) The chapter notes that he then went on to earn a Diploma in Sales Management and Market Research from the School of Business Management, Calcutta University, a qualification that would later serve his career and, crucially, enable him to market and...

(C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers.

(D) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.

५९. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The Maithili of the dialogue is extremely close to the spoken register of rural Madhubani district, with idiomatic expressions that would resonate with every village audience.

(B) The chapter notes that this existentialist opening establishes the novel's fundamental question -Does human existence have any value? -from the very first line.

(C) The account of Jagdish Prasad Mandal's receipt of the Tagore Literature Award in Kochi (2012)narrated by Durganand Mandal who accompanied him, is a remarkable cultural document.

(D) The chapter notes that this is the line of inheritance of Veda, where poetry is apaurusheya (not of human origin), revealed to the seer rather than composed by the craftsman.

६०. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The chapter notes that viśvanātha Kavirāja's Sāhitya-Darpaṇa (14th century) defines sāhitya (literature) as the unity of śabda (word) and artha (meaning) infused with rasa.

(B) The title in Mithila's ancient line of inheritance was not given by any external authority but arose spontaneously from the panditic community itself: those whose students themselves became mahopādhyāyas were recognised as mahāmahopādhyāyas during their...

(C) The chapter notes that 3 Postcolonial and Subaltern Theory Edward Said's concept of 'contrapuntal reading', reading the silences and gaps of a dominant text against the grain to recover the experiences it suppresses, is Tillu's method in his critique of...

(D) The stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983.

६१. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that direction and title role: Lallan Prasad Thakur.

(B) The chapter notes that ghazal 7 (2222222): Short bahr, Dushyant-style two-line shers with political bite.

(C) The chapter notes that yadav's descriptive approach corrects this by treating Maithili morphophonemics on its own terms.

(D) The chapter notes that founded by Gajendra Thakur by way of the blog Bhalsarik Gachh (2000), which serves as the oldest surviving Maithili presence on the internet, and later institutionalised as Videha (since 1 January 2008), the eJournal publishes...

६२. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

(A) The chapter notes that n e p a l ' s L i t e r a r y Aw a r d E c o s y s t e m f o r M a i t h i l i Maithili is the second most widely spoken language in Nepal, with major populations in the Terai (Madhesh) region.

(B) His poetry collection Kabita Santosh opens with 'Ena Kie?', a poem that addresses a woman's role in domestic service with ambivalent tenderness.

(C) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship.

(D) The chapter notes that vijaynath Jha A critic and researcher whose appreciations of contemporary Maithili literature focus on the synthesis of traditional Rasa theory with modern subaltern themes.

६३. What does Chapter 42 most clearly emphasize about Kusum Thakur's?

(A) The chapter notes that manu's ghazals are, among other things, slow-violence testimony: the literature of the barely visible ecological and economic dispossession of rural Bihar.

(B) The Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement.

(C) The chapter notes that both are true -but both together construct the complete picture of patriarchy: it is simultaneously system and individual. bell hooks argues in Feminist Theory: From Margin to Center that the feminist movement sometimes sees...

(D) Videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī.

६४. Which answer matches the critical direction of Chapter 42?

(A) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...

(B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant...

(C) The chapter notes that if a writer wishes, they can establish some dialogue regarding their composition during their lifetime, but what about after death?

(D) Applied by way of Navya-Nyāya analysis: Kukarm's reasoning in the folktale is a perfect demonstration of anumāna (inference).

६५. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice.

(B) The title derives from the allegorical figure of the chilli, sharp, locally grown, pungent, which serves as a metaphor for the village intellectual line of inheritance and its gradual erosion by urban modernity.

(C) The narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction.

(D) And Umesh Mandal informed that after spelling correction, Jagdish Prasad Mandal Ji had started feeling lost, and when he heard that the version with spelling correctness was rejected in Videha and his original spelling version was being e-published, new...

६६. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...

(B) The tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity.

(C) They are addressed primarily to the Shakti goddess in her forms as Bhavani, Durga, Kali, Tara, and the local village deity.

(D) The use of long quotation from Shardinduju Chaudhary's editorials in the Samay-Saal essay is equally effective: the ten editorial extracts (spanning 2003-2007) constitute a social history of Bihar and Mithila across a critical period.

६७. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The play's social critique is thus double-edged: it satirises backwardness but also the facile modernism of educated Maithilis who have lost their roots.

(B) The chapter notes that where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge?, Yadav asks: what is the structure of the linguistic system that makes verbal communication possible in Maithili?

(C) The chapter notes that he advocates for reviving traditional knowledge and practices.

(D) Indian Science Fiction: Patterns, History and Hybridity.

६८. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that spivak, G.C. "Can the Subaltern Speak?" Thakur, G.

(B) In Jhā's translations of Badal, one observes a commitment to dynamic equivalence: the priority is to produce in the Maithili reader the same experiential response that the Hindi original produces in the Hindi reader, rather than to reproduce formal...

(C) The chapter notes that navya Nyaya's epistemological critical frame, which insists that knowledge is relational, contextually embedded, and always structured by qualifier-qualificand relations, is perhaps the most fitting critical lens for a writer whose...

(D) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.

६९. What does Chapter 42 most clearly emphasize about Lallan Prasad Thakur and Kusum Thakur?

(A) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds.

(B) The chapter notes that so when we analyze the structure of literature and talk about its meaning and its impact, we are trying to identify and separate those elements responsible for that impact from that structure; we omit those possible patterns that do...

(C) The chapter notes that for Mala Jha, as for the poets she curates, the "Householder-Scholar" line of inheritance of Mithila suggests that for a Maithil woman, both the Spiritual (Brahman) and the World (Jagat) are true.

(D) Jharudar and Bhikhari Thakur: The Jan Kavi line of inheritance XI.

७०. Which answer matches the critical direction of Chapter 42?

(A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).

(B) Theory of Analogy and Verbal Testimony Upamāna Gaṅgeśa's account of upamāna restricts analogy to the pramāṇa by which one learns the referential relationship of a word to its object by way of perceived similarity.

(C) The chapter notes that this independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.

(D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

७१. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) Anchinhar invokes the example of journalists killed in Bihar and Maharashtra, those killed faced proximate power, hence demonstrated real rī.

(B) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.

(C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama.

(D) The chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper.

৬২. Which option correctly summarizes a point from Chapter 42?

(A) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.

(B) The chapter notes that but it was proven again that the mainstream, hungry for awards and positions, repays with ingratitude.

(C) The chapter notes that pratyakṣa (direct perception): Mandal's close reading of Jagdish Prasad Mandal's poemsattending to specific images, word choices, rhythmic structures, and thematic patterns, is the critical analogue of perceptual knowledge.

(D) The chapter notes that methodological critical frame This research employs a three-dimensional critical methodology: Indian Classical Theory: Rasa-Dhvani, Aucitya (Kshemendra’s Aucityavicharacharcha), Vakrokti (Kuntaka), Alamkara-shastra (Bhamaha, Dandin...

৬৩. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The chapter notes that 'Aṃganāme Kucala Kauā' (The Crow Scratching in the Courtyard) This piece, whose title is itself a poetic image, belongs to the line of inheritance of Maithili nature poetry that uses birds and animals as vehicles for social and moral...

(B) The chapter notes that this means that if the credit is now for a novel focused on inter-caste marriage, even if a Brahmin girl and a Chamar boy got married in Sushil's novel, would he then acknowledge Sushil?

(C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject.

(D) The chapter notes that where Jagdish Prasad Mandal represents the deepest engagement with Dalit-subaltern experience, and Bechan Thakur the most radical theatrical intervention, Nand represents the middle range of the democratic literary line of...

৬৪. According to Chapter 42, which statement best fits the discussion of Musical Drama?

(A) The chapter notes that relationship to the Parallel line of inheritance Mandal is a second-generation figure of the parallel literary line of inheritance that Videha has documented and promoted.

(B) His journals, Archana, Gamhar, Aanjur, Janakpur Express, are not merely distribution channels but community-building mechanisms.

(C) The Varnanaratnakara of Jyotirishwar Thakur, the oldest prose work in any North-Eastern Indian language (14th century), meticulously records the names of eighty-four Siddhas, confirming the deep integration of this heterodox line of inheritance in the...

(D) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha).

৬৫. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that comparative Study: Viyogi's Science Fiction across Languages XVII.

(B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance.

(C) In other genres of literature (story-novel), the sorrow-pain of women's lives came a bit earlier, but in poetry, it took a bit of delay.

(D) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent.

৩৬. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur?

(A) The chapter notes that lalita Jha's contribution to this preservation project places her firmly in the line of inheritance of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and...

(B) The chapter notes that singh's edition brings this text into the Maithili literary public sphere for the first time, a signal act of cultural repatriation.

(C) The chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: “Bhorukawa” (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one.

(D) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs.

৩৭. What does Chapter 42 most clearly emphasize about Lallan Prasad Thakur?

(A) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature.

(B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.

(C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context.

(D) The Jan Kavi: A Structural Role The 'Jan Kavi' (People's Poet) is not merely a popular poet; it is a structural role in the literary ecology of a community.

৩৮. Which answer matches the critical direction of Chapter 42?

(A) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.

(B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".

(C) His debut story collection, Ulhan (उलहन, 'Reproach/Taunt'), published by Shruti Prakashan, New Delhi, in 2013, contains sixteen vihaṇi kathā (short micro-fictions) in Maithili.

(D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge.

৩৯. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) The archive also serves as a vital platform for the preservation of oral traditions.

(B) The chapter notes that she came to All India Radio (Patna) in 1964 by way of the legendary Maithili poet Nagarjun (her 'Yatri Kaka'), who introduced her to Hindi producer Madhukar Gangadhar.

(C) In addition, the Rachanavali includes a section Sasmaran: Ardhanginni, a tribute poem and letter to Kusum Thakur by Lallan Prasad Thakur, reprinted in the memorial section together with Kusum Thakur's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se.

(D) Institutional Position inside the Videha critical frame Santosh Kumar Mishra exemplifies a figure whose work the Videha Parallel History critical frame (VPHF) actively champions, a young, Nepal-based Maithili writer writing from the Janakpur Terai...

८०. Which option correctly summarizes a point from Chapter 42?

(A) The Navya Nyaya Concept of Visheshana-Visheshya (Qualifier-Qualificand) in Character Analysis One of Gangesa's most technically refined contributions is the analysis of cognition as structured by the qualifier-qualificand (visheshana-visheshya) relation...

(B) The chapter notes that why then was this Vidyapati of the parallel line of inheritance confined inside this?

(C) The hostile reception to their work reflects the cultural dominance of a Brahmanical puritanism that, as Kashyap himself observed, has conveniently forgotten the tantric and erotic inheritance of its own line of inheritance.

(D) The chapter notes that works of Kusum Thakur 2.7.1 Pratyavartan (Return / Restoration) Published in Videha Sadeha 34, pp.

८१. What is the best reading of the chapter's discussion of Kusum Thakur's?

(A) The chapter notes that but Buchchan testifies in his favor at the police station, saying that since he hasn't been in the village for 4-5 days, how could he commit the murder?

(B) The chapter notes that this is the comedy of science., Karel Čapek, quoted in Viyogi's Robot (Maithili translation of R.U.R.) Success in creating AI would be the biggest event in human history.

(C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation...

(D) The chapter notes that critical Reception: Mandan and Mishra on Ramesh 10.

८२. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted.

(B) The chapter notes that but today it seems that I have a duty to perform.' The word Pratyavartan itself, meaning both 'return' and 'restitution/restoration', encodes the dual nature of the text: a personal return to voice after grief, and a literary...

(C) The Videha Parallel History’s inclusion of Kalanidhi in its digital archive is the most appropriate institutional response, not as charity to a minor figure but as the belated correction of a major wrong.

(D) The chapter notes that works of Panna Jha 2.2.1 Psycho Social Stress and Schizophrenia (2003) Language: English.

८३. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.

(B) The chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.

(C) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.

(D) The chapter notes that its discussion connects The Videha Parallel Audio Video Archive with critical appreciation, literary history and the Videha critical frame.

८४. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

(A) The Videha Parallel History's emphasis on recovering the suppressed democratic and Dalit traditions of Maithili literature provides the critical critical frame inside which to read Kamat's social analyses.

(B) The chapter notes that this is not merely a stylistic preference but an epistemological choice: the folk lexicon carries the śakti appropriate to the folk world being documented.

(C) The dancers begin their refrain. "Calū mana, calū mana... sasurāli Jaibai ho rāmā, Ki āho rāmā, naiharā me Agiyā lagāiba re ki... The young women become restless, and electricity courses by way of the young men's bodies.

(D) Abhilasha (Longing) A poem in Videha Sadeha 34, p.

८५. What does Chapter 42 most clearly emphasize about Bharata Muni's Nāṭyaśāstra?

(A) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S, T H E AT R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c.

(B) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid.

(C) The novel earns its place in the Videha parallel canon.

(D) The chapter notes that this is among the most technically demanding forms of Sanskrit scholarly work, a double translation by way of two non-Sanskrit intermediaries, and it establishes Jha's command of classical Sanskrit poetics at the highest level.

८६. Which answer matches the critical direction of Chapter 44?

(A) They are the words of a man who has been refused, repeatedly, by the social structures of Mithila, refused employment, refused education, refused the dignity of a secure livelihood.

(B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.

(C) The chapter notes that 16), his dramatic career traces an arc from focused social protest to more complex engagement with questions of national identity, technological modernity, and women's liberation.

(D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation.

८७. Which point is consistent with Chapter 44's treatment of Narayan Singh?

(A) A N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C...

(B) The chapter notes that narendra Narayan Singh 'Nirala' recalls that when meeting Maun for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar.

(C) The chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige.

(D) In Maithili literary line of inheritance, this temporal dimension is intimately linked to the seasonal songs (barahmasa) that Vidyapati and his successors wrote, marking the cycle of time by way of the lens of longing and reunion.

८८. What does Chapter 44 most clearly emphasize about Dr. Prafulla Kumar Singh 'Maun'?

(A) The chapter notes that vI The Dialectics of line of inheritance and Hegemony: A Parallel History of Maithili Literature The intellectual and cultural historiography of Mithila sets out a profound study in the tension between institutionalized...

(B) And its publication by way of an independent Maithili press (Mithilanchal Today Prakashan) shows the existence and agency of a publishing infrastructure outside the dominant Sahitya Akademi-connected circuit.

(C) The key dramatic tension is cast with deceptive simplicity: which actor will play which role in the planned production?

(D) The chapter notes that he was a tireless fieldworker: wherever he lived, Hasanpur, Darbhanga, Biratnagar, Morang, Mahnar, he would travel from village to village, seeking out folk-singers, hereditary performers, Panjika custodians, and rural informants.

८९. Which point is consistent with Chapter 46's treatment of Munnaji?

(A) The chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories).

(B) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna...

(C) The Battle of Linguistic Units: Sphota and the Unity of Meaning In the Kṣetra of linguistic analysis, a key conflict arises regarding the ultimate unit of language.

(D) The chapter notes that she appeared in over 250 plays across radio theatre, stage theatre, television serials, and films over a career that began in the early 1960s.

९०. Which option correctly summarizes a point from Chapter 47?

(A) The writer does not have control over the text.

(B) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.

(C) The chapter notes that this is the literary achievement that Gajendra Thakur recognises when he says Hamar Tol 'has secured its position in the literary history of Maithili literature': it achieves the kind of realist totality that Lukács recognises as the...

(D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method.

९१. What is the best reading of the chapter's discussion of Munni Kamat?

(A) The humorous domain is represented by the Murchha Diwas (April Fool's Day) ghazal (No.

(B) The chapter notes that shabda Pramana, Oral line of inheritance, and Literary Authority In Navya Nyaya, Shabda Pramana (verbal testimony) is valid when it comes from an Apta, a reliable, authoritative, trustworthy speaker with direct knowledge.

(C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.

(D) The chapter notes that yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality.

९२. According to Chapter 47, which statement best fits the discussion of Māṭik Suwas?

(A) The chapter notes that prasad's essay on Dalit literature is simultaneously a Marxist text.

(B) The Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan.

(C) The reference establishes that Kamal's songs inherit a music-theoretical line of inheritance as rich and systematic as any in the subcontinent.

(D) The chapter notes that he is a practitioner of what the Navya-Nyāya philosopher Gaṅgeśa, himself a suppressed inter-caste figure from Mithilamodelled philosophically: the rigorous, evidence-based examination of claims to authority, the refusal to accept...

९३. In Chapter 48 (Nabo Narayan Mishra), which option reflects the chapter's argument?

(A) The chapter notes that saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...

(B) The Buddhist and Jain material is not simply 'rediscovered' by Maun; it is reconstituted as a legitimate historical discourse that the dominant Brahmanical historiography of Mithila had rendered silent.

(C) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.

(D) The chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then...

९४. Which point is consistent with Chapter 49's treatment of Prof. Udaya Narayana Singh?

(A) The chapter notes that it maintains the "Videha Parallel"-the ability to hold a rigorous philosophical worldview (Siddhanta) alongside "Laukika" (folk) expressions like Tirhut and Holi songs.

(B) The chapter notes that critical Appreciation by way of Indian Literary Theory 4.1 Rasa Theory (Bharata Muni's Natyashastra) 4.2 Dhvani Theory (Anandavardhana) 4.3 Alamkara School (Bhamaha, Dandin) 4.4 Vakrokti (Kuntaka) and Auchitya (Kshemendra) 5.

(C) The chapter notes that its discussion connects Prof. Udaya Narayana Singh 'Nachiketa' with critical appreciation, literary history and the Videha critical frame.

(D) The chapter notes that diaspora and Marginalized "Word-Pictures" Dillika Park (दिल्लीक पार्क): These word-pictures (shabd-chitra) serve as a witness for the Maithili diaspora in Delhi, documenting urban migration with "autobiographical warmth." Yachak Ke...

९५. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

(A) The synthesis of these frameworks allows for a multi-layered appreciation: we will first describe the textual form (Formalism), then analyze its emotional and suggestive impact (Indian Aesthetics), place it as a historical counter-narrative (VPHF), and...

(B) The chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta.

(C) The chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk...

(D) His summary of the title story, in which an NRI returning to his ancestral village chooses to build a hospital rather than a temple, shows genuine critical insight: he recognises the story's resolution as the key to the entire collection's vision of...

९६. According to Chapter 49, which statement best fits the discussion of Prof. Udaya Narayana Singh 'Nachiketa'?

(A) His Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language.

(B) The chapter notes that by synthesizing the Navya Nyāya epistemology of Gaṅgeśa Upādhyāya, the Videha Parallel History critical frame, and a combination of Indian and Western literary theories, this analysis elucidates how the movement has redefined the...

(C) The chapter notes that written in the context of the Emergency (1975-77) and its aftermath, the play engages with the question of political resistance, andolan in Hindi-Maithili means simultaneously a “movement” (political), a “vibration” or “oscillation”...

(D) The chapter notes that final Assessment The critical tragedy of Kalikant Jha ‘Buch’, a poet of the highest order who died without publishing a single book, is not an individual failure but a systemic indictment of the Maithili literary establishment.

९७. In Chapter 52 (Narayanji Chaudhary), which option reflects the chapter's argument?

(A) The chapter notes that sharda Sinha Folk Music Renowned for wedding and festival songs; "Bihar Kokila." The Maithili CD/Album Renaissance: Issue 217 and Critical Musicology A landmark moment in the archive's documentation of Maithili music is Videha Issue...

(B) The chapter notes that sHAMBHU KUMAR SINGH Scholar Translator Critic Poet Educator Linguist of Maithili Literary History Pioneer of Cross-Linguistic Translation Analysed by way of Indian & Western Literary Theory Videha Parallel History critical frame...

(C) Anumana (inferential knowledge) is activated when the audience infers social causes from dramatic effects.

(D) The chapter places Narayanji Chaudhary inside the wider parallel history of Maithili literature.

९८. Which point is consistent with Chapter 53's treatment of Narendra Jha?

(A) The chapter notes that kalpana Jha’s essay occupies pages 26-30 of this comprehensive critical volume, placing her among the leading contributors.

(B) The novel’s narrative structure enacts precisely this: the crow’s prophecy is validated (or not) by the subsequent events of the village-return.

(C) The chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame.

(D) The chapter notes that every element of his dramatic language, the Maithili dialect register, the domestic settings, the prayer-songs embedded in Takak Mol, the folk-idioms of village dispute in Kalahachieves perfect Auchitya: contextual appropriateness to...

९९. According to Chapter 54, which statement best fits the discussion of Nine Contemporary Maithili Voices?

(A) Introducing the world's foundational robot drama to Maithili: The translation of R.U.R. gives Maithili readers direct access to the play that introduced the word 'robot' to world literature, positioned explicitly inside the contemporary AI debate.

(B) The chapter notes that jagajyotirmalla Authored "Haragaurivivaha" (1629) Integrated Shiva-Parvati themes with court drama.

(C) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility.

(D) The concept of 'Parallel History' in the Videha critical frame also addresses a specific literary-critical distortion: the tendency to evaluate Maithili literature by way of standards derived from Hindi or Sanskrit literary norms rather than internal...

१००. Which option correctly summarizes a point from Chapter 54?

(A) Mandal's stories are closer to the kathā form, fictional, multi-episodic, with the narrator distanced from events, except for the memoir-inflected stories ('Sādā Jīvan Uchcha Vicār', 'Mithilā') where the author enters as a first-person narrator (dāyanand)...

(B) In terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises.

(C) In Mishra's Samagra, karuna (compassion/pathos) is the dominant rasa, especially in the elegies, the memorial essays, and stories like "Yugadharma." Hasya (comedy) tempered by social observation marks "Ehno Hoit Chhai." Vira (heroism) is present in the...

(D) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).

१०१. Which option correctly summarizes a point from Chapter 55?

(A) Videha Parallel History critical frame Mishra’s works are analyzed as a "Parallel History" that reclaims the voices of the marginalized, voices often filtered out by the "dried main drain" of official institutional gatekeepers.

(B) The playwright, or documenter, seems to assume a reader who knows these musical traditions intimately, a reader who is, in other words, already inside the Maithili performance culture.

(C) The chapter notes that this situating gesture is Upamāna pramāṇa in action: Saras defines himself by way of perceived similarity (to line of inheritance) and perceived difference (his own innovation).

(D) The Videha-Anchinhar Platform: A Parallel Literary Revolution 4.

१०२. Which point is consistent with Chapter 55's treatment of Three Voices of the Maithili Ghazal?

(A) Maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual...

(B) In the terms of Bharata's Natyashastra: they achieve the Lokasangraha (social holding-together) function that is drama and song's highest purpose.

(C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.

(D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an...

१०३. Which option correctly summarizes a point from Chapter 56?

(A) The "Great Diaspora"; development of trans-regional Maithili identities.

(B) The chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him.

(C) The New Critical unity consists in this paradox being not resolved but held in productive tension.

(D) The chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952.

१०४. Which point is consistent with Chapter 56's treatment of Pradeep Pushpa?

(A) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.

(B) The literary landscape of this period, including the work of the Nakshalite poets and the emergence of Dalit literature, provides the context for Mishra’s social fiction, even if his own position, as a Brahmin magistrate, is one of complex complicity and...

(C) The book contains at least 19 numbered ghazals covering the full range of the Videha Maithili ghazal line of inheritance: social protest, political satire, migration and urban alienation, love and betrayal, cultural erosion, village life, and the poet's...

(D) A S S E S S M E N T S A N D C R I T I C A L R E S P O N S E S 8.1 Recognition and Awards The Videha Bhasha Samman (2014) for Anchinhar Aakhar represents the most major formal recognition of Anchinhar's work to date.

१०५. According to Chapter 56, which statement best fits the discussion of Pradeep Pushpa?

(A) The chapter notes that navyanyāya is characterised by its own version of the linguistic turn.' Gaṅgeśa defends verbal testimony as a fourth irreducible pramāṇa, with its own distinctive conditions of validity: ākāṅkṣā (syntactic expectation), yogyatā...

(B) The chapter notes that postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.

(C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...

(D) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.

১০৬. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

(A) The Maithili novel of Kedar Nath Chaudhary is one of the almost completely unrecognised creations of Indian literature of the period 2000-2020.

(B) The Sawan geet 'Saawan ayal' ('The Sawan has come') uses the dramatic device of the crowmessenger, a trope traceable to Kalidasa's Meghaduta and deeply embedded in Maithili folk line of inheritance.

(C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili.

(D) The chapter notes that folk Aesthetics and Indigenous Knowledge In Laanda the specific use of Indian laburnum and tamarind, in The Sari's Edge the reference to "Maisamma Devi," in Avva the songs of transplanting, harvesting, and threshing -these are all...

১০৬. In the context of Preeti Thakur, which statement is accurate?

(A) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).

(B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(C) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.

(D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book...

১০৮. What does Chapter 59 most clearly emphasize about Gajendra Thakur?

(A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors.

(B) Theoretical Frameworks Habermas: Pranav Jha's multi-form corpus spans all three of Habermas's rationality domainsinstrumental (medical essay, legal-social fiction), communicative (saṃsmaraṇa, drama, fiction), and critical (feminist literary criticism...

(C) In Kamal's case, the female-voiced songs raise interesting questions: a male poet ventriloquising the female perspective in a traditionally female song genre.

(D) In Nilo Kaka, the protagonist is explicitly a man without land or title who operates in the city by way of village social capital.

১০৯. Which point is consistent with Chapter 60's treatment of Rajdeo Mandal?

(A) The story includes an extended conversation on the history, medicinal properties (vitamins, minerals, anti-bacterial agents), and cultural uses of pān.

(B) The carnivalesque element, the 'upside-down world' of the playwithin-a-play, where low-caste characters momentarily occupy canonical roles, is simultaneously liberatory and tragically curtailed.

(C) The chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame.

(D) The chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction.

११०. In the context of Rajdeo Mandal, which statement is accurate?

(A) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).

(B) The chapter notes that second, she writes exclusively in poetry, a gendered specialisation that reflects both the line of inheritance of women’s song and lyric expression in Mithila and the specific conditions of literary production in the diaspora.

(C) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.

(D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of...

१११. Which option correctly summarizes a point from Chapter 60?

(A) The chapter notes that dinesh Kumar Mishra is introduced as an engineer trained at IIT Kharagpur, but his identity is more firmly established as a 'historian' and 'folk engineer' of Mithila's rivers.

(B) The chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority.

(C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c.

(D) The Nach (नाच) line of inheritance, a distinctively Mithila form of musical theatre combining dialogue, song, dance, satire, and social commentary, performed at festivals and occasions by semiprofessional village troupes, is the immediate performative...

११२. What is the best reading of the chapter's discussion of Rajdeo Mandal?

(A) The screenplay form is major in itself: Maithili screenplay writing is a rare genre, and Mandal's preface to Jaal notes that he undertook screenplay writing 'seeing the absence of screenplays in Maithili literature.' This act of genre-pioneering...

(B) The Videha Parallel History critical frame The Videha Parallel History critical frame's project of documenting the democratic, institutionally independent Maithili line of inheritance includes not just poetry, fiction, and literary criticism but journalism...

(C) The chapter notes that daag Dehlvi (1831-1905) was the great populariser of this era: his ghazals were melodious, clear, emotionally immediate, and ideally suited to musical performance.

(D) The chapter notes that +) Ram Sogarth Yadav is one of the most major OBC (Other Backward Class) voices in the Videha archive.

११३. What is the best reading of the chapter's discussion of Rajdeo Mandal?

(A) The Vividh Bhajnavali’s title page, bears the invocation “⊕ Shri Ganeshaya Namah” and describes the author as: “Pt Shri Ramji Chaudhary, Gram, Rudrapur, Post, Andharathadi, Jila Darbhanga.” The text consists of 22 raga-classified compositions in Maithili...

(B) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Genre Theory and Munnaji’s Multi-Generic Achievement What is immediately striking about Munnaji’s output, seven distinct books published in a single year (2012) across...

(C) The collection's Dalit consciousness is its most major feature.

(D) The chapter notes that whether it succeeded or failed, the decision is for society to make.' This deferral to social judgment, not to academic critics or literary establishments but to 'society' (samaj), reflects Mandal's understanding of literature as a...

११४. Which answer matches the critical direction of Chapter 61?

(A) Akhar ran for approximately one year, the Visheshank notes it was 'very popular for a while, but like most Maithili journals, it was short-lived.' This experience taught Rajnandan Lal Das that the survival of a Maithili journal required extraordinary...

(B) The chapter notes that singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage, including its most sophisticated philosophical line of inheritance (Navya Nyāya, born in the same Mithila soil)...

(C) The detailed attention to raga, the stage directions that mark entrances and exits, the interactions between characters and audience (the traveler gestures toward the audience in Scene 7), all indicate a performance line of inheritance that cannot be...

(D) The chapter notes that preserving folk literature is not only necessary because it is an object of the past; it also engages with the discourse of its time and self-reflection, and sets out a paradigm.

११५. Which point is consistent with Chapter 63's treatment of Acharya Ramanand Mandal?

(A) Her identification of 'madhyamarg' as the collection's unifying thematic is a New Critical argument for organic unity: the claim that a collection's fifteen stories are unified by a single vision or aesthetic commitment.

(B) The Natyashastra's comprehensive account of the elements of theatrical production, rasa (emotional flavour), bhava (emotion), abhinaya (expression/representation), vritti (style), siddhi (theatrical success), and the technical specifications of stage space...

(C) The chapter notes that its discussion connects Acharya Ramanand Mandal with critical appreciation, literary history and the Videha critical frame.

(D) The chapter notes that each season has its traditional song-types, melodic modes (Raga-Bhas), performative occasions, and emotional registers.

११६. Which option correctly summarizes a point from Chapter 63?

(A) The chapter notes that malla Period (Post-1450) Malla Kings of Nepal Musical Drama (Kirtaniya) Geographic shift to Nepal; dominance of music over prose.

(B) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach.

(C) His mother was the late Chandrakala Devi, who also composed Maithili verse.

(D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c.

११७. In Chapter 64 (Prof. Dr. Ramawatar Yadav), which option reflects the chapter's argument?

(A) The chapter places Prof. Dr. Ramawatar Yadav inside the wider parallel history of Maithili literature.

(B) His editorial work on the Vyadhibhakti-tarangini of Vidyapati, a Sanskrit text patronized by King Narasimha Deva Narayan, represents a major contribution to Maithili-Sanskrit textual scholarship.

(C) Theatrical Dimension and the Parallel Stage The Videha Parallel History recognises Bechan Thakur as the pre-eminent figure of the 'parallel Maithili stage', a counter-hegemonic theatrical line of inheritance that challenges the caste-hierarchyreinforcing...

(D) The chapter notes that subsequently he released approximately fifteen cassettes by way of Purvaanchal Musical Records, Patna (1977-78), containing Maithili and Bhojpuri bhajans and dual-language songs.

११८. In the context of Prof. Dr. Ramawatar Yadav, which statement is accurate?

(A) The chapter notes that nasalization in Maithili operates at the phonemic level, a distinction between oral and nasal vowels is grammatically major, and Yadav's acoustic evidence (1982) demonstrated that nasal coarticulation patterns in Maithili differ...

(B) His songs are songs of longing: for the beloved, for the homeland, for the language itself.

(C) The chapter notes that b i n d e s h w a r T h a k u r : Wo r k s a n d C r i t i c a l A p p r e c i a t i o n IV.A Biographical and Literary Profile Bindeshwar Thakur is a Nepali-side Maithili writer working as a migrant labourer in Qatar (Gulf diaspora).

(D) The Rasa critical frame Applied to Nachiketa’s Drama The rasa sutra, “Vibhava-anubhava-vyabhichāri-samyogād rasa niṣpattih”, provides the foundational analytical tool.

११९. What does Chapter 65 most clearly emphasize about Ramdeo Prasad Mandal 'Jharudar'?

(A) The back cover recognises Jha as the journalist who has 'alaṃga pahacāna sthāpit karavāk' (established a distinctive identity) in Nepali journalism while simultaneously writing Maithili literature without stopping, noting as evidence that inside three...

(B) The chapter notes that jagajyotirmalla Authored "Haragaurivivaha" (1629) Integrated Shiva-Parvati themes with court drama.

(C) His translations do not merely transfer content; they assert the parity of Maithili as a literary medium capable of receiving and transforming any experience.

(D) The chapter notes that biographical Introduction: The Farmer-Bard of Mithila III.

१२०. Which option correctly summarizes a point from Chapter 65?

(A) Applying rasa theory: the dominant rasa is śṛṅgāra (in its saṃbhoga, or union, as well as vipralambha, or separation, modes), supported by the śānta rasa in the more philosophically oriented ghazals.

(B) The collection contains a Prārthanā (prayer), a Jhaṇḍā Gīt (flag song celebrating Indian national identity by way of Mithila's perspective), multiple gīt, and numerous jhārū poems.

(C) The chapter notes that this is the ordinary linguistic politics of the parallel line of inheritance: not the grand gesture of literary awards but the daily insistence on the language's dignity in the most intimate social rituals.

(D) The chapter notes that navya Nyaya Applied to the Critical Analysis of Drama 6.2.1 Vyapti (Invariable Concomitance) in the Theatre of Social Reality In Navya Nyaya, vyapti is the invariable concomitance between two properties, the logical foundation of...

१२१. In the context of Ramdeo Prasad Mandal 'Jharudar', which statement is accurate?

(A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.

(B) The chapter notes that pA R T V: C O N C LU S I O N The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of major literary distinction who have chosen to work inside the Maithili literary line of inheritance at a...

(C) They are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery.

(D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.

१२२. According to Chapter 65, which statement best fits the discussion of Folk Culture Antonio Gramsci's?

(A) The chapter notes that chaudhary represents the oral-folk-devotional line of inheritance: non-institutional, composed in performance contexts (raga-classified bhajans, thumris, Maheshvanis), drawing on the inherited grammar of the singing grandfather and...

(B) The chapter notes that unmaking Mimesis: Essays on Feminism and Theatre.

(C) The chapter notes that gramsci: The Organic Intellectual and Folk Culture Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks, 1929-35), the intellectual who emerges from inside a subaltern class and develops the class's own...

(D) The chapter notes that it reflects the Videha movement's counter-canonical epistemology.

१२३. According to Chapter 66, which statement best fits the discussion of Kisun Sankalp Lok?

(A) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.

(B) Videha Parallel History critical frame (VPHF): Bagwār is a parallel history of the Indian peasant.

(C) The chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own.

(D) The chapter notes that from the Jakobsonian formalist perspective, the poems demonstrate systematic attention to phonetic texture: the opening verses show careful deployment of the retroflex consonants and distinctive vowel qualities of Maithili as sources...

१२४. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

(A) The chapter notes that cE) and his Dhvanyāloka commentary on Ānandavardhana's dhvani ('resonance') theory together form the most sophisticated pre-modern theory of aesthetic experience.

(B) The report is part of a substantial theatre-and-culture section in Sadeha 8 that includes reports on multiple Maithili dramatic productions and cultural events from both India and Nepal, including reports from Janakpur's Mithila Nāṭyakalā Pariṣad (MINAP)...

(C) The chapter notes that inside the Maithili line of inheritance, the closest analogue to his project is perhaps Prabhas Kumar Chaudhary, whose collection Prabhasak Katha won the Sahitya Akademi Award in 1990 and who, like Mishra, combined acute social...

(D) The Geet (Song-Poem) as Literary Form: Indian Theoretical critical frame 4.1 Rasa Theory and the Lyric Emotion 4.2 Dhvani Theory: Resonance in Song 4.3 Raga-Bhas and the Classical Music line of inheritance 4.4 Lochana's Ragatarangini and the Mithila Music...

१२५. Which point is consistent with Chapter 67's treatment of Ahīṅk Lel?

(A) Institutionalization and the Politics of Exclusion: The Sahitya Akademi Critique The modern era of Maithili literature is dominated by the Sahitya Akademi (National Academy of Letters), established by the Government of India in 1954.

(B) The question of who is authorised to narrate subaltern experience, raised critically by Spivak, is addressed in Mishra's preface (Monak Bayat) when he discusses the narrative ethics of writing from inside (as someone who knows the social world) versus...

(C) Jha's theatre reporting thus performs a preservation function that is analogous to (though different from) Hriday Narayan Jha's folk song documentation: both create textual records of ephemeral cultural practices.

(D) The chapter notes that vijaynath Jha's ghazals in Ahīṅk Lel and the sustained metre of his Kāmāyanī translation summon śānta rasa by way of philosophical equipoise.

१२६. What is the best reading of the chapter's discussion of Gumm Bhelaṭhāṛh Chhī?

(A) The chapter notes that this is a pointed social vocabulary: from salary to hunger to old-age pension to the language itself as a precarious object, to the hospital, chocolate, and online connectivity, the journey by way of Kamat's bīhani kathā titles is a...

(B) The chapter notes that gopesh's condensed drama Gumm Bhelaṭhāṛh Chhī ('Suddenly it became silent') operates almost entirely by way of a sustained vakrokti, colloquial surprise structures that conceal philosophical freight.

(C) The chapter notes that this is the level at which a ghazal can be heard and experienced even without understanding every word, the music of the form as direct perceptual experience.

(D) The chapter notes that hitnath Jhā as Translator: Theory and Practice VIII.

१२७. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

(A) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.

(B) The technical language of avacchedakatā allows Navya Naiyāyikas to express, with great precision, the exact conditions under which a claim holds, its delimiters, its scope conditions, its qualifications.

(C) The chapter notes that bhikhari Thakur was primarily a dramatist-performer: his Bidesiya, Beti Biyog, Vidhva Vilap, and other plays were performed on open stages with music, dance, and improvisation.

(D) The chapter notes that hitnath Jhā's pāṭhakīyas operate at the level of the informed general reader, performing the crucial cultural function of keeping new books in view, creating a sense that literary production is being noticed and responded to, and...

१२८. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

(A) The chapter notes that centres on Jagdish Chandra Thakur 'Anil', Poet, Lyricist and Ghazal Composer.

(B) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.

(C) His work is evidence that Maithili literature is not solely a Bihar phenomenon but a trans-national literary culture spanning Nepal and India.

(D) The dramatis personae of Parī Nagar include a Fairy Queen (Parīrānī), a Doorkeeper, a Landlord/Landlady, four prince-friends (Jay, Vijay, Ajay, Sanjay), and supporting characters, a universe of inter-generational conflict, adventure, and moral testing.

१२९. According to Chapter 69, which statement best fits the discussion of Yuguala Sarkar?

(A) The poet’s grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar, Sita-Ram, and this musical inheritance was decisive for the grandson.

(B) Applying Gangesa's critical frame to Meena Jha's literary epistemology, understanding her fiction as a system of knowledge-claims about the social world, we can illuminate aspects of her work that conventional literary criticism leaves unexamined.

(C) The chapter notes that writing a bīhani kathā about Noṭabandī in Maithili for the Videha archive is a documentarily major act: it captures the social experience of a major policy disruption from the perspective of the Maithili-speaking rural community, in...

(D) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

१३०. Which option correctly summarizes a point from Chapter 70?

(A) As its Director-cum-Secretary, Ravindra Nath Thakur occupied a key position at the intersection of literary culture and state patronage, analogous to the role of a literary administrator working inside a formal institutional critical frame to advance the...

(B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya...

(C) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?

(D) The songs are structured around the familiar Maithili child's world, flowers, butterflies, fish in the stream, the monsoon rain, the kitchen, the grandmother's stories, but organized with a poet's ear for sonic pleasure.

१३१. Which answer matches the critical direction of Chapter 72?

(A) The chapter notes that it has been the basis for subsequent doctoral dissertations (Bal Krishna Jha, University of Poona, 1984; and many since), and it has shaped the understanding of Maithili in every major reference work in South Asian linguistics.

(B) The chapter notes that for Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragicpathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste discrimination.

(C) The Maithili theatre movement of which Lallan Prasad Thakur was part operates on this Fanonian logic: the production of theatre in Maithili, for Maithili-speaking communities, in the idiom of Maithili folk culture (Gonu Jha wit, folk song registers...

(D) The chapter notes that social and Ethical Dimensions of the Ghazal Anchinhar's ghazals are not merely formal exercises.

१३२. Which answer matches the critical direction of Chapter 72?

(A) Thakur's theatre is village-based, community-funded (or selffunded), performed on the Saraswati Puja stage of a school compound in Chanauraganj, with a cast of village youth from multiple caste communities.

(B) The chapter notes that miithilāk Piyās (Mithila’s Thirst): On the state of Maithili language and the failure of internal unity among Maithili-speakers: “Jādhar mithlāme maithilī / sab janak bhāṣā nai banatak / tādhar nai mithlāk piyās mujhatak”.

(C) The chapter notes that lukacs's distinction between naturalism (mere surface description) and realism (the revelation of underlying social totality by way of typical characters) is illuminating for Kashyap's laghu-kathas: figures like Baitha the washerman...

(D) The Haiku and the Ancinhar Ākhar Movement Munnaji’s haiku collection and ghazal collection are both explicitly connected to the Ancinhar Ākhar (Uncelebrated Letters) movement, the Videha-affiliated Maithili ghazal reform movement led by Ashish Anchinhar.

१३३. What does Chapter 73 most clearly emphasize about Last Rites Haridwar?

(A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna...

(B) The chapter notes that nachiketa’s deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of...

(C) The chapter notes that brecht, Epic Theatre, and the Political Stage Bertolt Brecht's development of Epic Theatre in Weimar Germany and its subsequent influence on world theatre provides one of the most productive Western frameworks for analysing Bechan...

(D) The chapter notes that dinesh Kumar Mishra's book makes it clear that the attempt to 'imprison' the Kamla river has become a curse for Mithila.

१३४. In the context of Ravindra Nath Thakur, which statement is accurate?

(A) They show him embedded in a civilisation that valued simultaneously the highest technical philosophy and the most intimate folk expression, the most rigorous logic and the most tender devotional poetry.

(B) The chapter notes that translations (1) Buddhacharitam (Sanskrit verse translation, Mahavir Mandir, 2013): The Buddhacharitam is Ashvaghosa's celebrated Sanskrit Buddhist epic of the 2nd century CE.

(C) The chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own.

(D) The chapter notes that this is the institutional silencing of the subaltern voice.

१३५. According to Chapter 73, which statement best fits the discussion of Avindr Thakur?

(A) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...

(B) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.

(C) His technique consistently involves superimposing these axes, so that a poem about the new year (Nav Varsh) becomes a critique of the Westernisation of festivals, and a poem about Ahalya's monologue becomes an exploration of structural violence against...

(D) The chapter notes that so, does this prove that someone who is proficient in language can also think ahead, and that their subject matter is also forward-thinking?

१३६. What is the best reading of the chapter's discussion of Uttar Vidyapati?

(A) The chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive.

(B) His own poetry maintains auchitya by way of consistent deployment of Maithili folk idiom, regional imagery (the Nirmali landscape, the Kosi plain, the sakhaaree-petaaree), and verse forms that echo the Maithili geet line of inheritance.

(C) The chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics.

(D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.

१३७. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

(A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.

(B) And for this, knowing the written history of that signifier is necessary.

(C) The Maithili Ghazal: The author holds that the "inventor" of the ghazal's signature style (takhallus) was actually the 14th-century Maithili poet Vidyapati. "Two Words" (Dū Śabd) by Chhatranand Singh Jha Emotional Depth: Jha is described as a "sentimental...

(D) The chapter notes that gajendra Thakur Theory, Historiography, Playwright Navya Nyāya critique, Revisionist history, Magic realism.

१३८. What does Chapter 74 most clearly emphasize about Phanishwar Nath Renu?

(A) The chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his...

(B) Indian Critical Frameworks 4.1.1 Rasa Theory (Bharata’s Natyashastra) The Natyashastra of Bharata (c.

(C) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.

(D) The chapter notes that song 2: Traditional Gosaunik Gīta, Durga Invocation जय वर जय वर दिअ हे गोसाउनि हे मा तारिणी त्रिभुवन देवी । सिंह चढल मैया फिरथि गोसाउनि हे मा अतिबल भगवती चण्डी ।। कट कट कट मैया दन्त शबद कएलि हे मा गट गट गिरलनि काँचे । घट घट घट मैया...

१३९. Which point is consistent with Chapter 77's treatment of Gangangesh Gunjana Jha?

(A) The devotional song and lullaby traditions are ‘residual’, practices formed in the past that survive as active elements of the present cultural process, though they are no longer the dominant cultural form.

(B) The chapter notes that computer typesetting by Gangangesh Gunjana Jha and Vinit Thakur.

(C) Gangesa's concept of avacchedakatva (delimitation or qualification) is relevant to the analysis of Thakur's theatrical method.

(D) The chapter notes that performative Excellence and the Sahṛdaya Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement defines the success of a performance by its ability to transform the audience into Sahṛdaya, those with an empathetic...

१४०. What is the best reading of the chapter's discussion of Shonitayal Payark Nishan?

(A) The chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX.

(B) The chapter notes that its opening chapter (Nāṭyotpatti) establishes the fifth Veda, the Veda of drama, as a democratic institution: drawn from the four existing Vedas, the Nāṭya Veda is explicitly for all people, including those denied access to the other...

(C) The chapter notes that gayatri Chakravorty Spivak's formulation 'Can the Subaltern Speak?' (1988) resonates powerfully with the cultural project of the entire book.

(D) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.

१४१. Which point is consistent with Chapter 78's treatment of Prose Vision?

(A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII.

(B) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.

(C) The one-act also looks forward to the filmmaker Prakash Jha's actual engagement with Maithili/Bihar cinemasince Prakash Jha was among the cultural circle around Lallan Prasad Thakur.

(D) The chapter notes that great poet Vidyapati, prior to the poet-king Jyotirishvara (c.

१४२. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) Jha's plays inherit this line of inheritance's social commitment, folk-idiom, and performative accessibility while translating it into the more structured proscenium-stage or temporary-stage format.

(B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...

(C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...

(D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

१४३. Which answer matches the critical direction of Chapter 78?

(A) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravīndra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367.

(B) The chapter notes that saahityaik Diip mourns the passing of Prabhash Choudhary, editor of Mithila Mihir, using the metaphor of a lamp that burns without ghee or wick, exhausted, extinguished.

(C) The original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by...

(D) The chapter notes that comparative Analysis: The Parallel Theatre vs.

१४४. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The chapter notes that satire and the Burlesque: In "He Kavi Kokil," Gopesh uses a Western satirical lens to deconstruct the "Poet-Cuckoo" (Vidyapati).

(B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.

(C) The story shows Sriniwas's capacity to render female interiority with empathy.

(D) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

१४५. According to Chapter 78, which statement best fits the discussion of Siyaram Jha 'Saras'?

(A) The chapter notes that using a deceptively simple riddle, it explores: Western theory: différance, commodity fetishism, postcolonial mimicry.

(B) The chapter notes that bharata's insistence that drama must be both entertaining (āhlāda) and instructive (śikṣā), that it must 'serve as a guide to people in time of grief, fatigue, or sorrow' (Nāṭyaśāstra 1.106-107), is precisely the programme Kamat's...

(C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility.

(D) The chapter notes that kaliyugak Niṇae (The Verdict of Kali Yuga) The collection's final story is its most mythologically ambitious.

१४६. Which option correctly summarizes a point from Chapter 80?

(A) The name Shanti Lakshmi (Peace + the goddess of prosperity) encodes the traditional Maithili dual naming practice, but her literary work systematically interrogates the social assumptions embedded in such traditional identities.

(B) The chapter notes that but today, why did you not give shelter to this traveler?" In Raga Kolara (from the Vidyapati Padavali obtained from Nepal): "Ham ekasari, piatam nahi gaam." "Te mohi taratam deite thaam." "I am all alone, my beloved is not in the...

(C) The chapter notes that dramatic Structure and Sanskrit Poetics The Nāṭyaśāstra recognises five stages of dramatic action (Avasthā): Ārambha (beginning), Yatna (effort), Prāptyāśā (possibility of attainment), Niyatāpti (certainty of attainment), and...

(D) The chapter notes that however, the organization's conflation of literary activity with religious/ceremonial observance around Vidyapati risks freezing Maithili literary identity in a medieval frame, impeding recognition of modern and contemporary literary...

१४७. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

(A) The chapter notes that loka Dharma and the Nāṭyaśāstra's Social Register Bharata's Nāṭyaśāstra stipulates that drama should serve the dharma of the loka (people), it should instruct, entertain, and reform.

(B) The anthology's editorial frame (by Mala Jha and Vibha Jha) represents an major act of feminist literary recovery, analogous to works like Gilbert and Gubar's The Madwoman in the Attic (1979) in the Western feminist critical line of inheritance, or Susie...

(C) The Early Medieval Synthesis: Siddhacharyas and the Natha Cult The earliest recorded specimens of Maithili are found in the Charyapadas, the mystical songs of the Buddhist Siddhacharyas composed between the 8th and 12th centuries.

(D) The chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run.

१४८. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

(A) The chapter notes that buddhist foundations, The 50 Charyapadas of 23 Siddha poets (Luipada, Kanhapada, Saraha and others) are treated as true roots of Maithili lyric, not a peripheral curiosity.

(B) His critical essay on Dalit literature explicitly interrogates the political economy of language and canon-formation.

(C) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.

(D) These plays were intended for the common folk, using a stylized mix of Sanskrit, Prakrit, and Maithili songs.

१४९. According to Chapter 83, which statement best fits the discussion of Shiv Kumar Jha 'Tillu'?

(A) The chapter notes that this is what Anandavardhana calls Alamkara-dhvani, the resonance produced by an ironic disproportion between surface and depth, between what is shown and what is suggested.

(B) The chapter notes that shailendra Mishra bases his analysis on two books, Mithila Rising and Arthtantra O Bhrashtachar, and concludes that Jha's breadth of vision encompasses everything from districtlevel industry to national political analysis.

(C) The chapter notes that bCE) defines drama by way of its six constituent elements: Mythos (plot), Ethos (character), Dianoia (thought/theme), Lexis (language/diction), Melos (song/music), and Opsis (spectacle).

(D) The poems about caste, 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...'), deploy a bitter, condensed irony that recalls the dalit literary line of inheritance's refusal of...

१५०. What does Chapter 84 most clearly emphasize about Hama Kahi Daita Chī?

(A) The chapter notes that unlike the courtly dramas of Nepal, these plays were intended for the promotion of the Vaishnava religion among the masses, specifically focusing on the Vatsalya Leela (childhood sports) of Krishna.

(B) The novel appears to be a sustained meditation on this dialectic of rootedness and mobility.

(C) His Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti.

(D) The proliferation of Maithili poetry, over 500 collections in the first decade of the century alone, was a testament to the success of the movement he helped lead.

१५१. In the context of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren, which statement is accurate?

(A) The chapter notes that habermas holds that democratic public life requires a functioning public sphere, a domain of communicative action in which citizens discuss matters of common concern by way of reason-guided discourse rather than by way of power or...

(B) The chapter notes that c R I T I C A L A S S E S S M E N T Jitendra Kumar Jha 'Jīṭū' occupies a specific and vital position inside the Videha Parallel History's documentation of Maithili cultural life: as the journal's Janakpur correspondent for theatre...

(C) Adapted to Maithili postpositions (e.g., -ke, -e); resonates with the teka (refrain) line of inheritance of Maithili devotional music.

(D) His Sadeha 34 piece 'Ripōrṭa' (Report), a Maithili short fiction piece with an English/Hindi-origin title, is formally innovative in using the bureaucratic-journalistic genre ('report') as a literary frame for fiction, creating a documentary-fictional hybrid.

१५२. What does Chapter 85 most clearly emphasize about New Criticism?

(A) The study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya...

(B) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.

(C) The chapter notes that each work serves as a test case for the movement's theoretical synthesis.

(D) The chapter notes that manu's 101-ghazal collection in multiple bahras is proof of this mastery.

१५३. In the context of Shivshankar Sriniwas, which statement is accurate?

(A) The chapter notes that musical Works: Maithili devotional songs, folk compositions, stage performances Archival Recognition: Videha Maithili Pothī Archive (videha.co.in/pothi.htm) State Recognition: Condolence by Chief Minister Nitish Kumar of Bihar...

(B) The face-empathy paper's analysis of how Maithili agreement encodes social hierarchy can be read, from an alaṃkāra perspective, as an analysis of the social rasa of Maithili utterances: the agreement morphology signals not just grammatical relations but...

(C) The chapter notes that ram Pyari Devi, to whom he attributes his earliest story-listening and storytelling instincts.

(D) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

१५४. Which option correctly summarizes a point from Chapter 85?

(A) The chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili.

(B) The chapter notes that however, in some northern Bihar districts, as well as in villages of Bhagalpur, Purnia, and others, it is still valued today.

(C) Jha’s great contribution is the application of Gadādhara’s Viśeṣaṇa-Viśeṣya-bhāva (QualifierQualificand relation) to history.

(D) The chapter notes that for Drama: Theatricality, acting, music, dialogue, audience relationship.

१५५. In Chapter 85 (Shivshankar Sriniwas), which option reflects the chapter's argument?

(A) In Bhojpuri, Bhikhari Thakur performed this role by way of drama and song.

(B) The chapter notes that contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.

(C) In Special Issue 348, dedicated to Rabindra Nath Thakur, the editorial board provides a detailed critique of the technical aspects of contemporary ghazal writing.

(D) The chapter notes that technical Architecture and Multimedia Preservation The technical infrastructure of the Videha Parallel Audio Video Archive is designed to address the specific needs of a low-resource language while ensuring maximum accessibility for...

१५६. What is the best reading of the chapter's discussion of Guna Katha?

(A) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.

(B) The official PIB citation for the award describes her as follows: "Born on 29 September 1948 in Bihar, Premlata Mishra is considered a pioneer of Maithili theatre.

(C) The chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world.

(D) As Iser’s Reader-Response theory predicts, this implied readership shapes the text: descriptions of the village are written to activate a specific “horizon of expectation” (Jauss), the nostalgia of people who remember the village from childhood or family...

१५७. According to Chapter 86, which statement best fits the discussion of Ramlochan Thakur?

(A) In the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales.

(B) The chapter notes that boal's distinction between 'Aristotelian' theatre and 'oppressed' theatre (which makes the spectator the protagonist) resonates strongly with Thakur's theatrical project.

(C) The chapter notes that musical Works: Maithili devotional songs, folk compositions, stage performances Archival Recognition: Videha Maithili Pothī Archive (videha.co.in/pothi.htm) State Recognition: Condolence by Chief Minister Nitish Kumar of Bihar...

(D) Theory of Perception Perception and the Self Gaṅgeśa's account of perception is embedded in a rich metaphysics of mind and self.

१५८. In the context of Subhash Chandra Yadav, which statement is accurate?

(A) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...

(B) The chapter notes that from the perspective of Abhinavagupta's dhvani theory, the vyangya (suggested meaning) of these songs transcends the literal narrative of a woman waiting for a migrant husband.

(C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive...

(D) The chapter notes that for Translated Literature: The level of equivalence between the source language and the target language.

१५९. What does Chapter 88 most clearly emphasize about Dushan Panji?

(A) Videha Maithili Natya Utsav, Parallel Theatre Archive The third organization addressed in a Videha special publication is not an organization per se but a movement: the Maithili parallel theatre line of inheritance, documented in the Videha Maithili Natya...

(B) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death.

(C) The chapter notes that goharaganesh Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp.

(D) The chapter notes that more politically charged is her treatment of Reshma-Chuharmal: a cross-caste love story between a Dugdhvanshi Dusadh man and a Bhumihar Brahmin woman, “the viewpoint of trampling love under the caste system of society is broken in...

१६०. What does Chapter 88 most clearly emphasize about Prem Ne Baḍi Upajay'?

(A) The chapter notes that you are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'.

(B) Anumāna (Inference): The diagnostic and critical poems, 'Adbhut Vikāsak Rastā', 'Phalā Mīṭh Vākīl Hākim', move from observable symptoms (the politician's behaviour, the administrator's indifference) to inferred structural causes (systemic corruption, the...

(C) The collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again.

(D) The chapter notes that for Drama: Theatricality, acting, music, dialogue, audience relationship.

१६१. According to Chapter 89, which statement best fits the discussion of Taranand Viyogi?

(A) The signature device, 'Kamal' appearing in the penultimate line of each devotional song, is a classical convention going back to Vidyapati: the poet's name-signature (bhanita) that recognises the composition and simultaneously serves as the poet as devotee...

(B) The chapter notes that western Critical Theory Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony.

(C) The chapter notes that this is less a dramatic failure than a strategic choice appropriate to the village-stage context and its social function.

(D) The chapter notes that identity: The specific mention of Darbhanga and local post offices anchors the "Universal Rama" into a "Local Mithila," a hallmark of the Videha critical frame where the sacred geography is superimposed onto the village.

१६२. What is the best reading of the chapter's discussion of Dr. Umesh Mandal?

(A) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

(B) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice...

(C) The vocabulary chapters of the grammar are descriptive rather than comprehensive.

(D) The chapter notes that saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...

१६३. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

(A) The Maithili folk songs Jha documents fall squarely inside all five of these categories simultaneously: they are oral expressions, performing arts, social practices/rituals, and knowledge about nature and the universe.

(B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...

(C) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

(D) The chapter notes that conclusions and Future Outlook The Videha Sadeha series (1-37) represents a definitive turning point in Maithili literary history.

१६४. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

(A) Jha was available to do the DTP), and the language of the novel bears traces of the Northeast linguistic environment.

(B) The preface also notes that “by way of this all the child's imaginative ability can increase, and at the same time imagination can become a literal reality” (trans. from Maithili).

(C) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance.

(D) The chapter notes that he does not merely write about the Mithila peasant community; he works on behalf of that community's cultural survival and recognition, by way of every register of his activity.

१६५. In Chapter 92 (Voices from Mithila), which option reflects the chapter's argument?

(A) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from inside the audience space.

(B) The chapter notes that writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally key one (at the heart of Maithili civilisational memory).

(C) The recurring figure of the educated young woman, Ankita in 'Chhuttiik Ek Din', characters in 'Khushiik Naam Jivan', who navigates inter-caste marriage, linguistic identity, and professional ambition is Ashok's contribution to the archive of the 'new...

(D) The 18 stories include "Matabbar" (the title story), "Daskhat" (Signature), "Kotha" (Room/Mansion), "Seeban Rajakak Hitachintak" (Well-wisher of Seeban the Washerman), "Mahato," "Rag-Viraag," and "Raand" (Widow).

१६६. In the context of Voices from Mithila, which statement is accurate?

(A) The chapter notes that jai Mithila, Jai Mithila Dham, Pranam', I am Maithil, I will live in Mithila and survive even on poro saag (a humble wild vegetable).

(B) The chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement.

(C) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social...

(D) The Nachhari songs are primarily Hasya Rasa (comic) with an undertone of Adbhuta (wonder at Shiva's paradoxical nature).

१६७. According to Chapter 93, which statement best fits the discussion of Buddhist Charyapada?

(A) The rasa is predominantly karuṇa, with moments of vīra when characters assert small dignities against large forces.

(B) The tragic ending of Hamar Tol is also Lukácsian in its rationale: the great realist novel does not impose a false resolution but traces the contradictions of social life to their actual outcome.

(C) The chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community.

(D) The chapter notes that gajendra Thakur’s editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur’s songs great, and what exactly makes them stage-worthy?

१६८. What is the best reading of the chapter's discussion of The Videha Parallel Audio Video Archive?

(A) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

(B) The Dhanukhā inscription, found on a stone slab attached to a well near Janakapura, traces a line of Gaṅgeśa's pupils over seven generations down to Bhagīratha Ṭhakkura (fl.

(C) Historically identified with the ancient kingdom of Videha, the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logicMithila has long been a center of Indian civilization.

(D) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...

१६९. What does Chapter 94 most clearly emphasize about Nath Thakur Song?

(A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.

(B) The middle section of the collection moves into social poetry. "Dal Daldal Mein Neta Upar" (Leaders float on the swamp) deploys the classical rasa of bibhatsa (disgust) as a political instrument, a strategy consonant with Bharata's eighth rasa but rarely...

(C) Ashish Anchinhar: The most theoretically ambitious essay, using the metaphor of ‘malnutrition’ to argue that Jha’s work is indispensable but insufficient, and that responsibility for the thinness of the economic-writing line of inheritance lies with the...

(D) Applying the Navya-Nyāya avacchedaka with precision: Roy's literary significance is limited by (avacchinna by) the domain of the Maithili parallel-democratic line of inheritance, inside which it is substantial, and not yet fully registered in the broader...

१७०. In the context of The Epistemology of Parallelism, which statement is accurate?

(A) The chapter notes that from the Rasa perspective, the vesh-bhusha line of inheritance is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.

(B) The school's subsequent figures Vācaspati Miśra II, Raghunātha Śiromaṇi, Mathurānātha Tarkavāgīśa elaborated this apparatus into the most technically precise system of epistemological analysis in the Indian line of inheritance.

(C) The chapter notes that yet the text itself never translates the songs inside the play; the Maithili original is presented, and the "meaning" is provided in Maithili prose.

(D) The rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni’s...

१७१. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

(A) The chapter notes that c o n c l u s i o n : T h e L i g h t t h e A g e C a s t s A critical appreciation must know when to speak and when to stop.

(B) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha).

(C) The Act of Reading: A Theory of Aesthetic Response.

(D) The chapter notes that this obliquity is not obscurity but a heightened expressiveness that opens language to multiple meanings simultaneously.

१७२. What does Chapter 96 most clearly emphasize about Detailed Analysis?

(A) As Videha's own motto, quoting Robert Louis Stevenson, states: "Do not judge each day by the harvest you reap but by the seeds that you plant." Videha is planting seeds.

(B) The preface positions Parivar inside the line of inheritance of Maithili family narrative, citing the need to preserve family memory against the erosion of modernity and migration.

(C) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.

(D) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1-37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.

१७३. Which answer matches the critical direction of Chapter 97?

(A) The chapter notes that linguistic Identity: By dedicating the work to a "lifelong servant of Maithili" , the author asserts a specific regional historiography that prioritizes the preservation of the Maithili language and its unique social struggles.

(B) A character in emotional extremity can sing or recite a ghazal in which each sher expresses a different facet of her or his feeling; the independence of the shers allows for dramatic flexibility, and the repeated radif creates the music of obsessive...

(C) The dowry victims, unemployed youth, and politically persecuted villagers who are Jha's dramatic subjects are precisely the 'oppressed' whose rehearsal for alternative responses to oppression Boal describes.

(D) The chapter notes that bCE-200 CE) and theorized by way of dhvani (resonance) by Ānandavardhana in the Dhvanyāloka (c.

१७४. Which answer matches the critical direction of Chapter 98?

(A) The chapter notes that gayatri Spivak's question 'Can the Subaltern Speak?' (1988) is answered in the Videha critical frame by the insistence that yes, but only if the infrastructure of speaking (digital platforms, inclusive editorial practices...

(B) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.

(C) The visual layout on the page, each line beginning flush left, short lines, generous white space, reflects a free-verse line of inheritance that is comfortable with brevity and implication.

(D) The chapter notes that c h a p t e r I I : C r i t i c a l A p p r e c i a t i o n o f Yo g a n a n d J h a 2.1 Biographical and Contextual Overview Yoganand Jha stands as one of the most versatile and prolific contributors to twentiethcentury Maithili...

१७५. What does the Maithili term bīhani kathā most directly mean in this chapter?

(A) Epic narrative

(B) Devotional song cycle

(C) Dramatic monologue

(D) Seed story or very short story

१७६. How is Videha Sadeha 5 contrasted with Videha Sadeha 6?

(A) Both are only dictionaries

(B) Sadeha 5 is drama and Sadeha 6 is music

(C) Sadeha 5 is Sanskrit and Sadeha 6 is Persian

(D) Sadeha 5 is for bīhani/vihani kathā, while Sadeha 6 is for laghu kathā

१७७. डॉ. शम्भु कुमार सिंहक जन्म कोन तारीखकेँ भेल?

(A) १८ मार्च १९६५

(B) १८ अप्रैल १९६५

(C) १८ अगस्त १९६५

(D) १८ जनवरी १९६५

१७८. डॉ. शम्भु कुमार सिंहक जन्म कोन प्रखंडक लहुआर गाममे भेल?

(A) सिमरी बख्तियारपुर

(B) सौर बाजार

(C) महिषी

(D) नवहट्टा

१७९. डॉ. शम्भु कुमार सिंह कोन विश्वविद्यालयसँ एम.ए. मैथिली (स्वर्णपदक) प्राप्त केलनि?

(A) पटना विश्वविद्यालय

(B) मगध विश्वविद्यालय

(C) तिलका माँझी भागलपुर विश्वविद्यालय

(D) ललित नारायण मिथिला विश्वविद्यालय

१८०. BET परीक्षा कोनक समतुल्य छल आ डॉ. सिंह एकरा कोन वर्षमे उत्तीर्ण केलनि?

(A) JRF क समतुल्य, १९९२

(B) NET क समतुल्य, १९९५

(C) SLET क समतुल्य, १९९७

(D) SET क समतुल्य, २०००

१८१. डॉ. शम्भु कुमार सिंहक पी-एच.डी. कोन विषयपर छल?

(A) मैथिली कविताक सामाजिक विवर्तन

(B) मैथिली नाटकक सामाजिक विवर्तन

(C) मैथिली कथाक आर्थिक पृष्ठभूमि

(D) मैथिली उपन्यासक मानवीय संवेदना

१८२. डॉ. सिंहक पी-एच.डी. कोन वर्षमे, कोन विश्वविद्यालयसँ भेल?

(A) २००५, पटना विश्वविद्यालय

(B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय

(C) २०१०, दरभंगा विश्वविद्यालय

(D) २००३, मगध विश्वविद्यालय

१८३. लेखक वर्तमानमे कोन संस्थामे कोन पदपर कार्यरत छलाह?

(A) मैथिली अकादमी, पटनामे संचालक

(B) राष्ट्रीय अनुवाद मिशन, केन्द्रीय भारतीय भाषा संस्थान, मैसूरमे शैक्षिक सलाहकार (मैथिली)

(C) साहित्य अकादेमी, दिल्लीमे सलाहकार

(D) बिहार सरकारमे मैथिली अधिकारी

१८४. डॉ. सिंहक आरम्भिक शिक्षा कतयसँ भेल?

(A) पटनासँ

(B) गामहिसँ (स्थानीय ग्राम विद्यालयसँ)

(C) दरभंगासँ

(D) भागलपुरसँ

१८५. डॉ. सिंह बी.ए. मैथिलीमे कोन उपाधि लेने छलाह?

(A) साधारण उपाधि

(B) मैथिली सम्मान

(C) प्रथम श्रेणी

(D) स्वर्णपदक

१८६. डॉ. सिंहक रचनाएँ कोन-कोन विधामे प्रकाशित छल?

(A) केवल नाटक

(B) केवल आलोचना

(C) कविता, कथा, निबंध आदि

(D) केवल अनुवाद

१८७. डॉ. सिंहक रचनाएँ कतय-कतय प्रकाशित होइत छल?

(A) केवल विदेहमे

(B) केवल मिथिला मिहिरमे

(C) मैथिलीक कतोक प्रतिष्ठित पत्र-पत्रिका सभमे

(D) केवल अकादेमी प्रकाशनमे

१८८. जीवनाथ झाक 'वीर-वीरेन्द्र' कोन वर्षमे प्रकाशित भेल?

(A) १९५०

(B) १९५४

(C) १९५६

(D) १९६०

१८९. भाग्य नारायण झाक 'मनोरथ' कोन वर्षमे प्रकाशित भेल?

(A) १९६०

(B) १९६३

(C) १९६६

(D) १९७०

१९०. बाबूसाहेब चौधरीक 'कुहेस' कोन वर्षमे प्रकाशित भेल?

(A) १९६५

(B) १९६७

(C) १९७०

(D) १९७२

१९१. गुणनाथ झाक 'कनियाँ-पुतरा' कोन वर्षमे प्रकाशित भेल?

(A) १९६५

(B) १९६७

(C) १९७०

(D) १९७५

१९२. महेन्द्र मलंगियाक 'ओकरा आँगनक बारहमासा' कोन वर्षमे प्रकाशित भेल?

(A) १९७५

(B) १९७८

(C) १९८०

(D) १९८२

१९३. नचिकेताक 'नायकक नाम जीवन' कोन वर्षमे प्रकाशित भेल?

(A) १९६८

(B) १९७०

(C) १९७१

(D) १९७५

१९४. अरविन्द कुमार 'अक्कू'क 'आगि धधकि रहल छै' कोन वर्षमे प्रकाशित भेल?

(A) १९७८

(B) १९८०

(C) १९८१

(D) १९८५

१९५. गोविन्द झाक 'अन्तिम प्रणाम' कोन वर्षमे प्रकाशित भेल?

(A) १९७८

(B) १९८०

(C) १९८२

(D) १९८५

१९६. गंगेश गुंजनक 'बुधबधिया' कोन वर्षमे प्रकाशित भेल?

(A) १९७८

(B) १९८०

(C) १९८२

(D) १९८५

१९७. 'मनोरथ' नाटकमे निर्धनताकेँ कोसनिहार मुख्य पात्र के छलाह?

(A) रामनाथ

(B) लक्ष्मीनाथ

(C) धनपति

(D) मुरारी

१९८. 'मनोरथ'मे लक्ष्मीनाथ अपन नाम कोन नाम होमक चाही कहैत छलाह?

(A) धनेश्वर

(B) दरिद्रनाथ

(C) निर्धननाथ

(D) गरीबनाथ

१९९. 'ओकरा आँगनक बारहमासा'क रचनाकार के छलाह?

(A) नचिकेता

(B) गोविन्द झा

(C) गंगेश गुंजन

(D) महेन्द्र मलंगिया

२००. 'बुधबधिया'क रचनाकार के छलाह?

(A) महेन्द्र मलंगिया

(B) नचिकेता

(C) डॉ. गंगेश गुंजन

(D) गोविन्द झा

२०१. 'अन्तिम प्रणाम'क रचनाकार के छलाह?

(A) महेन्द्र मलंगिया

(B) गोविन्द झा

(C) गंगेश गुंजन

(D) नचिकेता

२०२. 'नायकक नाम जीवन'क रचनाकार के छलाह?

(A) जीवनाथ झा

(B) भाग्यनारायण झा

(C) नचिकेता

(D) गुणनाथ झा

२०३. निम्नमे कोन नाटकमे 'नाटकक लेल' शीर्षकक उल्लेख अछि?

(A) मनोरथ

(B) नायकक नाम जीवन

(C) नाटकक लेल (नचिकेता)

(D) बुधबधिया

२०४. आलेखमे उद्धृत कोन नाटकमे 'कूड़ाक ढेरसँ किछु बीछि रहल' दृश्य अछि?

(A) ओकरा आँगनक बारहमासा

(B) नाटकक लेल

(C) बुधबधिया

(D) अन्तिम प्रणाम

२०५. 'ओकरा आँगनक बारहमासा'मे कातिक मासकेँ खेतिहर मजदूरक कोन प्रकारक मास कहल गेल?

(A) उत्सवक मास

(B) दुखक मास

(C) खुशीक मास

(D) कमाईक मास

२०६. 'ओकरा आँगनक बारहमासा'मे सर्वहारा वर्गक जीवनमे ऋतुक वर्णन कतेक मासक अछि?

(A) छह मास

(B) नौ मास

(C) बारह मास

(D) चार मास

२०७. आलेखमे उल्लिखित कोन नाटकमे 'एकरा देहपर एक बीत वस्त्र नहि' उद्धरण अछि?

(A) अन्तिम प्रणाम

(B) मनोरथ

(C) बुधबधिया

(D) ओकरा आँगनक बारहमासा

२०८. डॉ. प्रेम शंकर सिंह मैथिली नाट्यालोचकक कथन 'आर्थिक दशाक क्षीणताक कारणेँ मनुष्यकेँ केहन संकटापन्न समस्याक सामना करए पड़ैछ' — कोन नाटकक सन्दर्भमे कहल गेल?

(A) बुधबधिया

(B) ओकरा आँगनक बारहमासा

(C) मनोरथ

(D) अन्तिम प्रणाम

२०९. डॉ. प्रेम शंकर सिंहक कोन ग्रंथसँ उक्त उद्धरण लेल गेल?

(A) मैथिली नवीन साहित्य

(B) मैथिली नाटक परिचय

(C) मैथिली नाट्य समीक्षा

(D) मैथिली साहित्यक इतिहास

२१०. प्रो. प्रेमशंकर सिंह 'ओकरा आँगनक बारहमासा' नाटककेँ कोन नाम देने छलाह?

(A) मिथिलाक श्रमिक वर्गक महाकाव्य

(B) मिथिलाक निम्नवर्गीय समाजक अलबम

(C) मिथिलाक गरीबीक दर्पण

(D) मिथिलाक सर्वहाराक आवाज

२११. 'मिथिलाक निम्नवर्गीय समाजक अलबम' — एहि उद्धरणक स्रोत कोन ग्रंथ थिक?

(A) मैथिली नाटक परिचय

(B) मैथिली नवीन साहित्य (सं. डॉ. बासुकीनाथ झा)

(C) मैथिली साहित्यक इतिहास

(D) विदेह : सदेह

२१२. 'मैथिली नवीन साहित्य'क सम्पादक के छलाह?

(A) डॉ. प्रेम शंकर सिंह

(B) डॉ. बासुकीनाथ झा

(C) डॉ. शम्भु कुमार सिंह

(D) डॉ. गंगेश गुंजन

२१३. कातिक मास सम्बन्धी पंक्ति 'कातिक हे सखि बोनियो ने लागै छै, अन्नक नहि कोनो बाट यौ' — कोन नाटकसँ अछि?

(A) अन्तिम प्रणाम

(B) बुधबधिया

(C) ओकरा आँगनक बारहमासा

(D) मनोरथ

२१४. उक्त कातिक-वर्णन पंक्तिमे 'राड़' शब्दसँ की बुझाइत अछि?

(A) आनन्द

(B) रोदन/क्रन्दन, विलाप

(C) उत्सव

(D) काज

२१५. 'दू गोट कोकड़ा पकबिति पियास लागल हय' — एहि पंक्तिसँ कोन परिस्थितिक वर्णन होइत अछि?

(A) गरीबक न्यूनतम भोजनक विवशता

(B) उत्सवक भोजन

(C) बच्चाक खेलक वर्णन

(D) बाजारक दृश्य

२१६. 'अन्न बिना पेट जरिते हय, बस्तर बिना ठिठुरबे केली आ घर त' दखते छी' — एहिमे कतेक समस्याक उल्लेख अछि?

(A) एकटा

(B) दूटा

(C) तीनटा

(D) चारिटा

२१७. उक्त 'अन्न बिना पेट जरिते हय' उद्धरण कोन नाटकसँ अछि?

(A) मनोरथ

(B) बुधबधिया

(C) ओकरा आँगनक बारहमासा

(D) अन्तिम प्रणाम

२१८. 'जाहि आँगनक बारहमासा एहिमे टेरल गेल अदि तकर ध्वनि खाली ओहि आँगनसँ नहि आबि रहल अछि, प्रत्युत मिथिलाक लाख-लाख आँगनसँ उठैत...' — एहिमे 'एहि' शब्दसँ कोन नाटक बुझाइत अछि?

(A) अन्तिम प्रणाम

(B) बुधबधिया

(C) ओकरा आँगनक बारहमासा

(D) मनोरथ

२१९. उक्त उद्धरण 'मिथिलाक लाख-लाख आँगनसँ उठैत' — एकर अर्थ की?

(A) केवल एक परिवारक कष्ट

(B) मिथिलाक सम्पूर्ण निम्नवर्गक सार्वभौमिक व्यथा

(C) मिथिलाक उत्सव

(D) एक गाँवक कथा

२२०. 'ठीके तँ कहै छिऐ। हमरा आरू गरीब छी मुदा आनिपर दस गोटए मिलि जाए तँ की ने क' सकैत छी' — एहि पंक्ति कोन नाटकसँ अछि?

(A) बुधबधिया

(B) ओकरा आँगनक बारहमासा

(C) अन्तिम प्रणाम

(D) मनोरथ

२२१. उक्त उद्धरणमे गरीबीक बाद सेहो 'दस गोटए मिलि जाए तँ' — एहिसँ कोन भावना व्यक्त होइत अछि?

(A) निराशा

(B) एकजुटता ओ सामूहिक शक्तिक आशावाद

(C) क्रोध

(D) समर्पण

२२२. 'तीन-तीनटा बच्चोकेँ भुखले सुतैत देखैत रहैत छी, घरवालीकेँ फाटल वस्त्रमे देखैत छी' — एहि कथन कोन पात्रक थिक?

(A) लक्ष्मीनाथक

(B) मुरारीक

(C) रामचन्द्रक

(D) बलदेवक

२२३. 'कतेको लोक एक किनारमे पड़ल कूड़ाक ढेरसँ की सभने बीछि रहल छल, क्यो दू एकटा रोगाएल बच्चाकेँ डेंगा रहल छल' — कोन नाटकक पृष्ठ ५४ सँ उद्धृत?

(A) अन्तिम प्रणाम

(B) नाटकक लेल (नचिकेता)

(C) ओकरा आँगनक बारहमासा

(D) बुधबधिया

२२४. 'एकरा देहपर एक बीत वस्त्र नहि, एकर अंग-अंग उघार अछि' — एहि पंक्ति कोन नाटकसँ अछि?

(A) मनोरथ

(B) अन्तिम प्रणाम

(C) बुधबधिया

(D) ओकरा आँगनक बारहमासा

२२५. निम्नमे कोन उद्धरण 'ओकरा आँगनक बारहमासा'क पृष्ठ-२ सँ अछि?

(A) 'अन्न बिना पेट जरिते हय'

(B) 'दू गोट कोकड़ा पकबिति पियास लागल हय'

(C) 'बोनियो ने लागै छै'

(D) 'एकरा देहपर एक बीत वस्त्र नहि'

२२६. आलेख कोन पत्रिकाक कोन अंकमे प्रकाशित अछि?

(A) विदेह : सदेह : १

(B) विदेह : सदेह : २ (विदेह ई-पत्रिकाक २६मसँ ५०म अंकसँ बीछल)

(C) विदेह : सदेह : ३

(D) मैथिली प्रबन्ध-निबन्ध-समालोचना

२२७. आलेखक अनुसार भारतक कुल आबादीक कतेक प्रतिशत लोक जीवनोपयोगी न्यूनतम आवश्यकताक पूर्ति करबामे अक्षम छथि?

(A) पच्चीस प्रतिशत

(B) तीस प्रतिशत

(C) पैंतीस प्रतिशत

(D) चालीस प्रतिशत

२२८. आलेखक अनुसार गामक लोकक गरीबीक मुख्य कारण कोन-कोन अछि?

(A) केवल सरकारी उपेक्षा

(B) अनियमित बरखा, सरकारी उपेक्षा, अशिक्षा ओ पिछड़ापन

(C) केवल अशिक्षा

(D) केवल प्राकृतिक आपदा

२२९. आलेखक अनुसार गरीब किसान जखन कमाइ हेतु शहर जाइत छथि तँ ओतय की कहबाइत छथि?

(A) कारीगर वा दस्तकार

(B) मजदूर वा बोनिहार

(C) व्यापारी वा दुकानदार

(D) कर्मचारी वा नौकर

२३०. आलेखक अनुसार निर्धनता मनुष्यकेँ कोन-कोन रूपमे प्रभावित करैत अछि?

(A) केवल आर्थिक रूपसँ

(B) बेवस, लाचार, शक्तिहीन, पिछड़ल, दीन-हीन बनाबैत अछि

(C) केवल मानसिक रूपसँ

(D) केवल सामाजिक रूपसँ

२३१. 'निर्धनता मनुक्खकेँ बेवस लाचार आ शक्तिहीन बना दैत अछि' — एहिसँ आलेखकार कोन मूल विचार प्रस्तुत करैत छथि?

(A) आर्थिक स्वतंत्रताक महत्व

(B) निर्धनता स्वतंत्रता, विचार ओ कार्यक्षमता सभकेँ बाधित करैत अछि

(C) धार्मिक आस्थाक महत्व

(D) शिक्षाक महत्व

२३२. आलेखक अनुसार 'आधुनिक सामाजिक मैथिली नाटकक मूल-स्वर' कोन थिक?

(A) प्रेम ओ सौन्दर्यक गान

(B) विभिन्न संघर्ष, तनाव ओ अनेक सामाजिक समस्या

(C) धार्मिक भक्ति

(D) ऐतिहासिक प्रसंग

२३३. आलेखमे 'परम्परागत रूढ़ि व्यवस्थाक जड़ता'क विपरीत कोन बात कहल गेल?

(A) धर्मक शक्ति

(B) सामाजिक चेतनाक निरन्तर बढ़ैत गतिशीलता

(C) राजनीतिक परिवर्तन

(D) आर्थिक समृद्धि

२३४. आलेखक अनुसार मिथिलांचलक समाजमे आर्थिक विपन्न जीवनक अस्तव्यस्तता कोन रूप ले लेने अछि?

(A) असाधारण रूप

(B) स्वाभाविकतामे परिवर्तित भ' गेल अछि

(C) अस्थायी रूप

(D) परिवर्तनशील रूप

२३५. आलेखमे कोन बात कहल गेल — गरीबकेँ मुइलाक उपरान्त?

(A) समाज मदद करैत अछि

(B) कफन किनबाक लेल टाका नहि रहैत छैक

(C) सरकार सहायता दैत अछि

(D) परिवार जोगाड़ करैत अछि

२३६. आलेखक अनुसार सरकारी योजनाक लाभ कतय धरि नहि पहुँचि सकैत अछि?

(A) शहरी गरीब लोकक घरि

(B) गरीब लोकक घरि

(C) मध्यमवर्गक घरि

(D) उच्चवर्गक घरि

२३७. आलेखमे 'किछु व्यक्ति अपन जीवन-यापन विलासितापूर्ण ढंगसँ व्यतीत करैत छथि' — एहिसँ कोन विषमताक उल्लेख अछि?

(A) जातिगत विषमता

(B) आर्थिक ओ सामाजिक असमानता

(C) धार्मिक विषमता

(D) शैक्षिक विषमता

२३८. आलेखक अनुसार 'जाहि मनुक्खकेँ दू-साँझक रोटी नहि' — एकर बाद कोन तर्क दैल गेल?

(A) ओ धार्मिक नहि भ' सकैत

(B) ओ आत्माक उच्चताक दावा करत तँ मिथ्याक सिवाय किछु नहि भ' सकैत

(C) ओ शिक्षित नहि भ' सकैत

(D) ओ समाजक नेता नहि भ' सकैत

२३९. प्रेमलता मिश्र 'प्रेम' विशेषांकक प्रमुख केन्द्र की अछि?

(A) केवल जीवनी-सूचना

(B) केवल अनुक्रम

(C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन

(D) केवल पुरस्कार-सूची

२४०. प्रेमलता मिश्र 'प्रेम'क नारी-सशक्तिकरण रूप किएक महत्त्वपूर्ण अछि?

(A) नारी भूमिका गौण

(B) रंगमंच पुरुषक क्षेत्र मात्र

(C) सशक्तिकरण असंगत

(D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि

२४१. प्रेमलता मिश्र 'प्रेम'क अभिनयक मूल्यांकनमे रेकॉर्डिंगक अभाव कोन समस्या उत्पन्न करैत अछि?

(A) प्रत्यक्ष प्रस्तुति, देह-भाषा, स्वर, विराम आ मंचीय ऊर्जाक पुनरावलोकन कठिन भऽ जाइत अछि

(B) अभिनय लिखित पाठ मात्र

(C) दर्शक स्मृति बेकार

(D) रेकॉर्डिंगक जरूरत नहि

२४२. 'मैथिल नारीक सांस्कृतिक-साहित्यिक स्वर' कहबाक अर्थ की अछि?

(A) साहित्यसँ नारी अलग

(B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति केँ आवाज दैत छथि

(C) स्त्री-स्वर गौण

(D) संस्कृति पुरुष-केंद्रित मात्र

२४३. प्रेमलता मिश्रक संदर्भमे 'पहिल सशक्त महिला रंगकर्मी' कथन किएक विचारणीय अछि?

(A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि

(B) इतिहासक कोई अर्थ नहि

(C) सशक्त शब्द निरर्थक

(D) स्त्री अभिनय गौण

२४४. प्रेमलता विशेषांकमे 'रंगमंच' आ 'साहित्य'क अंतर्संबंध कोना समझल जाए?

(A) दर्शक अनावश्यक

(B) मंच असाहित्यिक

(C) नाटक लिखित पाठ होएबासँ आगू मंच, देह, स्वर, भाव आ दर्शक-संवादमे पूर्ण होइत अछि

(D) नाटक केवल पुस्तक

२४५. प्रेमलता मिश्र पर आधारित उच्च-स्तरक प्रश्नक मुख्य कसौटी की होयबाक चाही?

(A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन

(B) जन्मतिथि-केंद्रित स्मरण

(C) पृष्ठ-सूची

(D) लेखक-क्रम

२४६. संपादकीयमे मैथिली सी.डी./अल्बम विशेषांकक प्रस्तुति किएक महत्त्वपूर्ण अछि?

(A) केवल विज्ञापन

(B) मात्र डाउनलोड सूचना

(C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि

(D) संगीतक नकार

२४७. बाल सी.डी. अल्बमक 'सर्वथा अभाव' पर गजेन्द्र ठाकुरक टिप्पणी कोन संकट देखबैत अछि?

(A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि

(B) बाल सामग्री अनावश्यक

(C) बच्चा मैथिली न सीखय

(D) सी.डी. केवल वयस्क लेल

२४८. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

(A) बालगीत गौण

(B) बालक भाषा न सीखय

(C) अभाव लाभकारी

(D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि

२४९. राजनन्दन लाल दासक व्यक्तित्वक मुख्य स्वरूप कोन रूपमे उभरैत अछि?

(A) केवल सरकारी कर्मचारी

(B) केवल गीतकार

(C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे

(D) केवल प्रकाशक

२५०. मैथिली रंगमंचमे रामलोचन ठाकुरक रुचि हुनकर बहुविध रचनाकार रूपकेँ कोना प्रमाणित करैत अछि?

(A) ओ केवल पाठक छलाह

(B) कविता, नाटक, अनुवाद, संपादन, लोककथा आ आंदोलनक बीच हुनकर सक्रियता पसारल छल

(C) ओ केवल गीतकार छलाह

(D) रंगमंच गौण छल

२५१. रामलोचन ठाकुरक आलोचक सभ किएक हुनका अनेक दृष्टिसँ पढ़ैत छथि?

(A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि

(B) समीक्षक भ्रमित छथि

(C) लेखक गौण छथि

(D) केवल जन्मवृत्त उपलब्ध अछि

२५२. हुनकर रचना पर 'काव्य-वितान' शब्द किएक उपयुक्त अछि?

(A) केवल एक कविता

(B) विषय, शैली, गीत, प्रतिरोध, लोकधर्मी संवेदना आ अनुवादक फैलाव

(C) काव्यक अभाव

(D) केवल नाटक

२५३. ‘लोकवेद आ लालकिला’क महत्त्व लेखमे कोना राखल गेल अछि?

(A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्त्वपूर्ण संकलन/विमर्श

(B) बाल-कविताक संग्रह

(C) हैकू नियमावली

(D) नाटक-समीक्षा मात्र

२५४. गजेन्द्र ठाकुरक ‘गद्य साहित्य मध्य लघुकथाक स्थान’ शीर्षकसँ कोन समस्या उठैत अछि?

(A) गद्य-विधा सभमे लघुकथाक स्वतंत्र स्थान आ ओकर आलोचना-पद्धति तय करबाक समस्या

(B) लघुकथा पद्य अछि कि नहि

(C) लघुकथा केवल नाटक अछि

(D) संगीतक इतिहास लिखबाक समस्या

२५५. ‘पति-पत्नी संवाद’ जकाँ संवाद-प्रधान लघुकथा कोन चुनौती राखैत अछि?

(A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब

(B) संवादकेँ विवरणसँ भरि देब

(C) नाटकीयता हटाएब

(D) कथ्य बिना बात-चीत रखब

२५६. नाटक विशेषांकक संपादकीयमे ‘मैथिली नाटकक समानान्तर दुनिया’ कहबाक अर्थ की अछि?

(A) लोक-रंगमंच, मंडली, गीत-नाटिका आ मंच-अनुभवक ओ परम्परा जे किताबक इतिहाससँ अलग जीवित रहल

(B) केवल अंग्रेजी नाटकक अनुवाद

(C) केवल विश्वविद्यालयी पाठ्यक्रमक नाटक

(D) केवल रेडियो-समाचारक परम्परा

२५७. रामखेलावन मंडार आ हुनक मंडलीक उल्लेख मैथिली रंगमंचक कोन पक्ष खोलैत अछि?

(A) केवल लिखित नाटकक पुरस्कार-सूची

(B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता

(C) केवल शहरी सभागारक परम्परा

(D) केवल बालगीतक पाठशाला

२५८. ‘मैथिली-बिदेसिया’ प्रकारक प्रस्तुति विशेषांकमे कोन सांस्कृतिक पुल बनबैत अछि?

(A) नाट्यलेखनकेँ पूर्णतः अंग्रेजी बनबैत अछि

(B) मिथिला क्षेत्रक रंग-परम्पराकेँ पड़ोसी लोक-रंग आ प्रवासी अनुभवसँ जोड़ैत अछि

(C) मैथिली नाटककेँ केवल संस्कृत नाटकमे सीमित करैत अछि

(D) नाटकमे संवादक भूमिका हटबैत अछि

२५९. ‘रिहर्सल’ शीर्षक नाटकमे शीर्षक स्वयं कोन संकेत दैत अछि?

(A) केवल कवितापाठ

(B) केवल विद्यालयक परीक्षा-तैयारी

(C) केवल संगीत-सभा

(D) मंचनक तैयारीक भीतर समाजक वास्तविक अभिनय आ सांस्कृतिक विडम्बना देखाएब

२६०. ‘मैथिली नाटकक विकासमे आनंद जीक योगदान’ शीर्षक लेखक मुख्य प्रयोजन की अछि?

(A) गजल-छन्दक गणना करब

(B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केंद्रमे आनब

(C) वेब-पत्रकारिताक तकनीक सिखाएब

(D) बालगीतक शब्दार्थ देब

२६१. महेश मलंगिया सन नाटककारक चर्चा मैथिली नाटकक कोन मानक उठबैत अछि?

(A) लोकप्रियता, साहित्यिकता, मंचयोग्यता आ भाषा-स्वरूपक संयुक्त कसौटी

(B) केवल जन्म-तिथि

(C) केवल पृष्ठ-संख्या

(D) केवल आवरणक रंग

२६२. 'डॉक्टर फॉस्टस' मैथिली पाठक लेल कोन नाट्य-विषयक शिक्षा दे सकैत अछि?

(A) घरेलू उपहारक हास्य

(B) बाल-कविता मात्र

(C) केवल विवाह-गीत

(D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना

२६३. 'सैमसन एगोनीस्टेस'क चर्चा नाटक विशेषांकमे किएक सार्थक अछि?

(A) ई लोकगीतक मुखड़ा अछि

(B) विश्व-नाटकक धार्मिक, वीर आ आन्तरिक संघर्षपरक रूप मैथिली विमर्शसँ जोड़ैत अछि

(C) ई शब्दकोशक अनुच्छेद अछि

(D) ई केवल पाक-शास्त्रक ग्रन्थ अछि

२६४. 'मर्डर इन द कैथेड्रल' सन नाटक मैथिली नाट्य-विमर्शमे कोन धुरी जोड़ैत अछि?

(A) केवल गीत-संग्रह

(B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष

(C) केवल बाल-मनोरंजन

(D) केवल हास्य-झुमका प्रसंग

२६५. 'स्ट्राइफ'क उल्लेख मैथिली पाठककेँ कोन आधुनिक नाट्य-विषय दिस लऽ जाइत अछि?

(A) केवल निजी आत्मकथा

(B) श्रम, पूँजी, वर्ग-संघर्ष आ सामाजिक तनावक रंगमंच

(C) केवल ऋतु-वर्णन

(D) केवल देव-स्तुति

२६६. मंचीय ध्वनि-व्यवस्था सफल हो तँ अभिनेता कोन लाभ पबैत अछि?

(A) नाटक गीतमे बदलि जाइत अछि

(B) किसी कोनसँ बाजल संवाद सेहो दर्शकधरि स्पष्ट पहुँचैत अछि

(C) प्रकाशक उपयोग बन्द भऽ जाइत अछि

(D) अभिनयक जरूरत समाप्त भऽ जाइत अछि

२६७. नाटकमे संगीतक उपयोग पर समीक्षा कोन संतुलन सुझबैत अछि?

(A) संगीत भावी वातावरण बनबैत अछि, मुदा पूर्वाभ्यास आ संयोजनक सजगता चाही

(B) संगीत भए गेल तँ संवाद हटि जाए

(C) संगीत सदैव नाटकक शत्रु अछि

(D) संगीत मात्र सजावट अछि

२६८. ज्योति सुनीत चौधरीसँ गप्प-सप्प नाटक विशेषांकमे किएक महत्त्वपूर्ण अछि?

(A) ई पाठ्यक्रमक प्रश्नपत्र अछि

(B) ई प्रवासी/अंग्रेजी-माध्यम शिक्षित मैथिली अनुरागी लेखिकाक भाषा-संबंध आ प्रेरणा खोलैत अछि

(C) ई केवल विज्ञापन अछि

(D) ई मंच-निर्देशकक वेतन-सूची अछि

२६९. ज्योति सुनीत चौधरीक कथनमे मैथिली अनुरागक मूल स्रोत कोन-कोन अछि?

(A) केवल नाटक पुरस्कार

(B) परिवार, गाम, विद्यापति-समारोह, पितामहक मिथिला-विकास चिन्ता आ विदेहक प्रेरणा

(C) केवल सरकारी आदेश

(D) केवल विदेशी विश्वविद्यालय

२७०. साहित्यिक चोरी पर बहसक उपस्थिति नाटक विशेषांकमे कोन नैतिक चेतना देखबैत अछि?

(A) बालगीतक नियम

(B) चोरीक समर्थन

(C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता

(D) समीक्षाक निषेध

२७१. नाटक समीक्षा करैत काल कथ्य मात्र नहि, 'प्रस्तुति' किएक जरूरी अछि?

(A) नाटक केवल लेखकक निजी डायरी अछि

(B) ध्वनि आ प्रकाश साहित्यक बाहर अछि

(C) रंगमंच सामूहिक कला अछि—निर्देशन, अभिनय, प्रकाश, ध्वनि, संगीत आ दर्शक-संवाद मिलि नाटक बनबैत अछि

(D) दर्शकक भूमिका शून्य अछि

२७२. मिथिला रंगमंचक विकास लेल विशेषांक अप्रत्यक्ष रूपेँ कोन कार्य-सूची सुझबैत अछि?

(A) केवल पुरस्कार-वितरण

(B) लेखन, मंचन, प्रशिक्षण, प्रेक्षागृह, ध्वनि-प्रकाश सुविधा आ आलोचना—सभक समन्वय

(C) केवल लोकगीत हटाएब

(D) केवल पृष्ठ-सूची

२७३. 'कचरस' वा लोक-रंगक स्वाद मैथिली नाटक लेल किएक बचाएब जरूरी अछि?

(A) स्थानीयता साहित्यक विरोधी अछि

(B) कचरस सदैव अशिक्षितता अछि

(C) ओहि मे स्थानीय जीवन, बोली, देहभाषा आ दर्शकक अपना-पन रहैत अछि

(D) लोक-रंगक मंचसँ सम्बन्ध नहि

२७४. 'भफाइत चाहक जिनगी' नाटकक समीक्षा मे मंचनयोग्यता पर टिप्पणी कोन तथ्य देखबैत अछि?

(A) मंचन समीक्षा-विरोधी अछि

(B) नाटक मंच पर चलि नहि सकैत

(C) नाटक केवल गीतक संग्रह

(D) कृति केवल साहित्यिक पाठ नहि, मंचीय प्रस्तुति लेल उपयुक्तता सेहो रखैत अछि

२७५. 'छिन्नमस्ता'क मैथिली अनुवाद विशेषांकमे स्त्री-विमर्शक कोन द्वार खोलैत अछि?

(A) उपन्यासकेँ बालगीत बना दैत अछि

(B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि

(C) केवल हास्य-नाटकक रूपान्तरण करैत अछि

(D) स्त्री पात्रकेँ इतिहाससँ बाहर करैत अछि

२७६. विदेह सम्मान विशेषांकक मूल उद्देश्य की बुझाइत अछि?

(A) केवल एक लेखकक जीवनी

(B) केवल सरकारी सम्मानक पुनरावृत्ति

(C) साहित्य, भाषा, पत्रकारिता, कला, संगीत-नाटक आ सामाजिक-सार्वजनिक काजक वैकल्पिक अभिलेखन आ सम्मान

(D) केवल पुरस्कार-सूची बनायब

२७७. संगीत-नाटक अकादेमी समानान्तर सम्मानक विचार मैथिली मंचक लेल की संकेत दैत अछि?

(A) संगीत भाषा-विहीन

(B) मंचक कोनो साहित्यिक अर्थ नहि

(C) मैथिली रंग-संगीत परम्परा कैँ स्वतंत्र संस्थागत मूल्यांकन चाही

(D) नाटक केवल मनोरंजन

२७८. 'भामती' नाटकक उल्लेख सुशीलक रचना-संसारमे की जोड़ैत अछि?

(A) नाटकक अभाव

(B) केवल बाल-साहित्य

(C) केवल गीत-संग्रह

(D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम

२७९. दृश्य-श्रव्य पृष्ठमे नाटक आ रंगमंचक सामग्री कोन शीर्षकक अंतर्गत भेटैत अछि?

(A) ऑडियो बुक · रीड-अलाउड · संकेत भाषा

(B) नाटक, रंगमंच आ नाट्य पोथी

(C) गीत · गजल

(D) खोज आ इण्डेक्स

२८०. यू-ट्यूब चैनल आ रेडियो सम्बन्धी लिंक सभ कोन भागमे राखल गेल अछि?

(A) मैथिली फिल्म आ रंगमंच

(B) अनूदित साहित्य आ समानान्तर इतिहास

(C) गीत · गजल

(D) यू-ट्यूब चैनल आ रेडियो

२८१. गीत, विद्यापति गीत, गोविन्ददास आ मैथिली गजल बला सामग्री कोन भागमे भेटैत अछि?

(A) नाटक, रंगमंच आ नाट्य पोथी

(B) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

(C) मैथिली सीखू · संकेत भाषा

(D) गीत · गजल

२८२. "२५ सिद्ध नरसिंहमल्ल — गीतावली सिद्धि" शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

(A) सगर राति दीप जरय आ नाट्य उत्सव

(B) यू-ट्यूब चैनल आ रेडियो

(C) मैथिली फिल्म आ रंगमंच

(D) नाटक, रंगमंच आ नाट्य पोथी

२८३. "ममता गाबय गीत" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली फिल्म

(B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

(C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

(D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२८४. Which point best matches the argument of "Editorial, blessings and Maithili firsts"?

(A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy

(B) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?

(C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili

(D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

२८५. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

(B) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM

(C) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3

(D) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

२८६. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

(A) The book is attractive, interesting, and impresses the child's mind

(B) That same person, when he goes to a metropolis like Delhi, gets cheated himself on the way

(C) Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 8

(D) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers

२८७. What does this section most clearly suggest about Children's Literature?

(A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha

(B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature”

(C) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there

(D) In addition to books, there are also 377 issues of Videha e- magazine (published so far), which is published in six scripts including Devanagari, Tirhuta, Kaithi, Newari, Braille, and IPA

२८८. What does this section most clearly suggest about Research?

(A) This gave me a lot of satisfaction and inspiration, after which I occasionally started writing stories, poems, and articles in Maithili

(B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering

(C) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs

(D) Aksharamushtika (Children's Story - Fairy Tale Collection) Gajendra Thakur 2010 50 ISBN NO.978-93-80538-60-0 33

२८९. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) The commencement of this novel has been done from Kalit's childhood

(B) Then he said - Now write down the names of the next generation

(C) Along with this, he presented the introduction of Lochana's Ragatarangini

(D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

२९०. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) For Bharati-Mandan, we had sent compositions from Purnia in 2001-02 to Kedar Kanan / Taranand Jha “Tarun”, which later got published

(B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture

(C) Govinda Jha or the Brihat Maithili Shabdkosh by Jayakant Mishra, the Mithila Shabda Kalpadruma by Matinath Mishra 'Matang', or Alice Davis's Basic Colloquial Maithili: A Maithili-Nepali- English Vocabulary

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२९१. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

(A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

(B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. -"Yes, student

(C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmanak, p

(D) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License

२९२. What does this section most clearly suggest about Shabdashastram'?

(A) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading

(B) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line

(C) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

(D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

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(D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

३०२. What does this section most clearly suggest about Videha?

(A) Gajendra Thakur is the first Aruji of Maithili (Aruji means one knowledgeable about the prosody of Ghazals and its pioneer)

(B) Many stories, heard or unheard, that children hear from their elders at home, grandmothers, and tell among friends, Preeti Thakur has very skillfully encapsulated all those stories in Maithili picture stories

(C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found

(D) In literature, the protectors of the sacrificial fire, which is like an edited book, are the participating writers

३०३. Which answer matches the critical direction of Chapter 1?

(A) The chapter notes that marx’s formula, “the worker produces capital and capital produces the worker as worker”, is dramatized in Sahu’s story Bāl-Bodh: the poor father (Dukhilāl) literally sells his children’s labour to clear a debt, reproducing the...

(B) The chapter notes that together, they illuminate the vitality of the Mithila intellectual line of inheritance in the twentieth and twenty-first centuries.

(C) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.

(D) The chapter notes that she has translated seven books of three Sahitya Akademi award-winning Maithili authors into Hindi.

३०४. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

(A) The songs, sohara, kajari, barsāt ke gīt, embedded in the play's second act are not mere decorative folk-lore insertions.

(B) In Hymn 13, the devotee doesn’t just suffer; he categorizes his suffering into "threefold pain" (trividh tap), mirroring the logical classification found in Nyaya.

(C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili.

(D) The chapter notes that grierson (1851-1941), Maithili Chrestomathy, grammar.

३०५. What is the best reading of the chapter's discussion of Potter Encyclopedia's?

(A) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.

(B) The chapter notes that from the suggestions received, Videha selects only living authors.

(C) The title itself is a program: 'Letter by Letter, Song of Saras' insists on the primacy of the written word (aakhar = letter/word) even in a literary line of inheritance where the geet is primarily oral and performative.

(D) The chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view...

३०६. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

(A) The chapter notes that what distinguishes Chaudhary from orthodox progressive fiction is his refusal to offer programmatic resolution.

(B) Instead, generic properties are treated as composite imposed properties (upādhi), and the status of a separate category is sometimes granted to them.' The Encyclopedia notes this could be seen as 'a serious concession to idealism', and indeed, Advaita...

(C) The collection's Dalit consciousness is its most major feature.

(D) The chapter notes that children's Literature: Swarn Kamal (स्वर्ण कमल) As a children's novel (Bal Upanyas), Swarn Kamal represents Mishra's effort to recreationalize folk motifs for a younger audience inside a logically structured critical frame.

३०७. Which point is consistent with Chapter 2's treatment of Pakasadhara Misra?

(A) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).

(B) The chapter notes that bouā Bājal" generates hāsya by way of the child's devastating logic: why study when even the greatest writers die unrecognized?

(C) The chapter notes that lal Dev Kamat carries this torch into the twenty-first century, but with a heightened focus on the intersection of language and caste politics.

(D) The scholar who engaged Pakasadhara Misra in debate (the Sanskrit/Avahatta Vidyapati) was a different person from the folk-lyric poet whose songs spread across eastern India.

३०८. Which option correctly summarizes a point from Chapter 3?

(A) Their surprise at finding "much substance in a small vessel" indicates that Preeti Thakur's chitrakatha exceeded the horizon of expectations associated with the children's book: it was read as serious literature precisely because it exceeded the genre's...

(B) The chapter notes that navya-Nyāya anumāna: the Matadāna (Voting) poem's implicit argument, that democratic participation should produce genuine representationfollows the inferential structure of civic poetry.

(C) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs.

(D) The Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line...

३०९. In Chapter 3 (The Maithili Ghazal), which option reflects the chapter's argument?

(A) The chapter notes that class Conflict: The conflicts between landlord-peasant, laborer-owner, and upper-caste-Dalit are key themes in Maithili literature.

(B) The chapter notes that first full-time children's literature author in Maithili: As documented in both critical volumes above.

(C) The chapter notes that daag Dehlvi (1831-1905) was the great populariser of this era: his ghazals were melodious, clear, emotionally immediate, and ideally suited to musical performance.

(D) The most famous parameter is the pro-drop parameter (whether a language allows subject omission), but GB posits many others relating to case, agreement, and movement.

३१०. What is the best reading of the chapter's discussion of The Maithili Ghazal?

(A) The patriotic songs evoke Vira Rasa (heroic), and the pandemic songs combine Karuna (pathos/compassion) and Bibhatsa (disgust at social and political failure).

(B) The chapter notes that poetry, for Kuntaka, is constitutively indirect, it approaches its subject from an angle, by way of deviation, by way of the creative misuse of ordinary language.

(C) In Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta.

(D) The story's quiet subversion is that this contract has failed her: the sons are in Delhi and Bangalore, the grandchildren in 'crèche', and Kaki, who has done everything right, is alone.

३११. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

(A) The chapter notes that edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili line of...

(B) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.

(C) Her argument, that 'while writing, the writer is neither male nor female, only the character'is a vakrokti (oblique statement) about the nature of literary empathy: it says obliquely what a direct statement about male authors writing women's experience...

(D) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

३१२. What is the best reading of the chapter's discussion of Jyotirishvara Maithili Padavali?

(A) The chapter notes that c CCRT Research Report: Maithili Children's Literature Anmol Jha's CCRT research report represents a landmark contribution to Maithili literary scholarship.

(B) The chapter notes that this story was also in circulation regarding the great poet Vidyapati (the author of the pre-Jyotirishvara Maithili Padavali), and later became associated with Vidyapati Thakkura (the author in Sanskrit and Avahattha) as well.

(C) Anumāna (Inference): The jhārū form's bipartite structure, couplet (problem) → song (analysis), enacts a movement of anumāna: from the observed sign (liṅga) of social evil to the inferred cause (vyāpaka) of structural injustice.

(D) The chapter notes that) and his scholarly research monograph Jagdish Prasad Mandalak Kavya Sansar (2022) together constitute a double act of witness: the first bearing lyrical testimony to a world of migrating bodies, ecological grief, and social...

३१३. In the context of Ajit Kumar Jha, which statement is accurate?

(A) The Air Force section of his preface, where he describes how the Maithili 'dalan' (gathering place) atmosphere was recreated in barrack conversations among soldiers from Mithila, is precisely Bhabha's 'third space': a cultural production that is neither...

(B) The poem's imagery of political leaders floating above the swamp of public suffering while the people sink recalls Brecht's Verfremdungseffekt in its deliberate refusal of lyrical consolation. "Lal Rang Chahait Achhi Roti" (the title poem) shows Dhvani at...

(C) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?

(D) The raga are named but not notated; the movement is indicated but not choreographed; the audience interaction is noted but not described.

३१४. In Chapter 11 (Amod Kumar Jha), which option reflects the chapter's argument?

(A) The chapter notes that iI CRITICAL APPRECIATION OF THE WORKS OF KALPANA JHA, BOKARO Poet Voice of Steel City Mithila Diaspora Lyricist Analysed by way of Indian & Western Literary Theory | Videha Parallel History critical frame Navya-Nyāya Epistemology of...

(B) The chapter notes that jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of bimba, noting that image theory has been extensively discussed in...

(C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.

(D) The chapter notes that Annexure-2, A Critical Appraisal of Vidyapati's Bidesiya A Critical Appraisal of Vidyapati's Bidesiya I approach this Maithili theatrical text, or rather, this performance script rooted in Vidyapati's padavali, with the...

३१५. Which option correctly summarizes a point from Chapter 13?

(A) His father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility.

(B) The report's discussion of Maithili children's song (bāl gīt) and riddle (paheli) applies the Nāṭyaśāstra's concepts of sukumāra (delicate/tender aesthetic) and audārikā (robust/popular aesthetic) to distinguish between literary children's poetry and folk...

(C) The movement's avant-garde productions, such as Ulkamukha, employ the Natyadharmi style to explore historical and metaphysical themes, using "magic realism" to represent truths that exceed simple observation.

(D) The chapter notes that n e p a l ' s L i t e r a r y Aw a r d E c o s y s t e m f o r M a i t h i l i Maithili is the second most widely spoken language in Nepal, with major populations in the Terai (Madhesh) region.

३१६. What is the best reading of the chapter's discussion of Chunamun Chunamun?

(A) The chapter notes that sadeha 9 shows his children's poetry strand (Chunamun Chunamun karait ciriā, the chirping bird).

(B) The chapter notes that western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.

(C) The chapter notes that this comparative perspective is vital for challenging the perception of Maithili as a minor dialect; instead, it reveals Maithili as a foundational "literary sun" that illuminated the surrounding regional traditions for centuries.

(D) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.

३१७. Which point is consistent with Chapter 18's treatment of Bhavnath Jha's?

(A) The chapter notes that ethnologue: Languages of Nepal (ed. with John Eppele, M.

(B) The grammatical line of inheritance (Vyakarana), which Bhavnath Jha's own father Pt.

(C) The chapter notes that renu renders these songs with deep respect and careful attention, treating them as serious literary texts rather than mere folklore.

(D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

३१८. In the context of Ram Bharos Kapari 'Bhramar', which statement is accurate?

(A) His famous declaration of janaka-videhatva, his complete non-attachment to his kingdom, his position, his identity, makes him the perfect embodiment of the Navya Nyaya ideal of cognition unclouded by personal interest.

(B) The chapter notes that v i l l a g e T h e a t r e a n d Fo l k D r a m a T h e o r i e s 5.1 Mithila's Loka-Natya line of inheritance The critical preface to Mukti Yatra traces Maithili dramatic history back to Charyyapada (the Buddhist devotional songs...

(C) The dominant rasa is Karuna, but inflected by what Bharatamuni calls Raudra (righteous anger), since the poem is not a plea for pity but an indictment.

(D) The chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old.

३१९. Which option correctly summarizes a point from Chapter 20?

(A) The chapter notes that literature and music pervaded his household from childhood.

(B) The chapter notes that shared Responsibility: The author argues for a "50-50" responsibility inside the family and society to ensure women’s education and literacy.

(C) The chapter notes that he is aware that the language in which one publishes determines who can read one's work, and he navigates this constraint strategically.

(D) In Ujāra Parbak Khoj, the title’s dhvani operation is exemplary: the expressed meaning is “a search for the festival of light”; the indicated meaning is “the poet seeks cultural and communal illumination for his people”; the suggested meaning opens onto...

३२०. Which option correctly summarizes a point from Chapter 20?

(A) The chapter notes that literature and music pervaded his household from childhood.

(B) The Navya-Nyāya concept of avacchedakatā (conditioned limitation) is also useful comparatively: each writer's work is conditioned by specific limiting conditions (upādhi) that must be acknowledged in any critical evaluation.

(C) The chapter notes that ujāra Parbak Khoj enacts a precisely homologous quest in the Maithili cultural context.

(D) The chapter notes that delhi has been a crucial centre of Maithili activism, journalism, and cultural production since at least the mid-20th century, home to Maithili organisations, literary events, and a continuous journalistic presence in the...

३२१. What is the best reading of the chapter's discussion of Binay Bhushan?

(A) The chapter notes that from this emerges a new poetics of Dalit object poetics: by way of the object, making the Dalit woman's labor, knowledge, and identity visible.

(B) Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors, a gap his research makes visible and actionable.

(C) The chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate.

(D) The chapter notes that formal Innovation: The Bīhani Kathā The Bīhani Kathā (seed story) is perhaps the most major formal innovation of the Videha archive.

३२२. What is the best reading of the chapter's discussion of Hriday Narayan Jha?

(A) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation.

(B) The chapter notes that this is not sentimental nostalgia but a programmatic claim about language survival: if children do not find their world reflected in Maithili literature, they will not read Maithili literature.

(C) The chapter notes that gajendra Thakur's theoretical contribution, the Sarala Varnik Bahar, was to develop a simpler quantitative system based on syllable count (Varnik = syllable count) that allowed new Maithili ghazal writers to observe formal...

(D) The chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness.

३२३. Which answer matches the critical direction of Chapter 28?

(A) The Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic...

(B) Videha Sadeha 20 (Prelim_20): Essay 'Sinehiyā: Jagā ka Ṭīsa Hṛdayame Keheana Kaṭhora Bhelaum' (pages 16-19); Valentine Special Ghazals and Kichu Ghazal (pages 842-846).

(C) The chapter notes that niniyaa (निनियाँ) The title ‘Niniyaa’ is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep.

(D) The Two Vidyapatis: Reclaiming the Subaltern Icon One of the most provocative intellectual interventions in Mandal’s Gagar me Sagar is the theory of "The Two Vidyapatis." Following the research promoted by the Videha critical frame, Mandal holds that there...

३२४. In the context of Jagdanand Jha 'Manu', which statement is accurate?

(A) Their voices, channelled by way of Kalpana Jha’s compositions, constitute a subaltern speech act that the official literary institutions have no critical frame for recognising or valuing.

(B) His Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sāṃ Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām̃ (We/I, the first-person plural assertion)...

(C) The chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration.

(D) The Diasporic Longing The most persistent theme in Kalpana Jha Bokaro’s poetry is the diasporic longing for Mithilafor the rivers (Kosi, Kamala, Bagmati), the fields (dhaan-kshetra, kheti), the mango groves, the village courtyards (aangan), and the...

३२५. What is the best reading of the chapter's discussion of Jagdanand Jha 'Manu'?

(A) The story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but...

(B) The Videha Parallel History, which consistently honours figures recognised by the community rather than by the institution, finds in Yadava an exemplary figure.

(C) The chapter notes that sitamadhi: The Democratic Capital Mandal proposes Sitamadhi as the ideal capital for a new Mithila state, rejecting the traditionally favored Darbhanga.

(D) The chapter notes that wordsworth's famous definition of poetry as 'the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity' is directly applicable to the viraha songs of Kamal-Taal, where the separated...

३२६. According to Chapter 29, which statement best fits the discussion of Jagdanand Jha 'Manu'?

(A) The chapter notes that lokjivan aur Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk line of inheritance, the oral culture, custom, song, narrative, and ritual practice that forms...

(B) ANNOTATIONS: This is the collection's most sustained love-ghazal.

(C) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities.

(D) In these shorter works, the Maithili cultural world is often rendered with even greater intensity and concentration than in the novels.

३२७. Which option correctly summarizes a point from Chapter 30?

(A) The chapter notes that vII Narayan Yadav: The Biographer as a Parallel Historian Work: Salhaitā-Gurumaitā (सल्हैता-गुरुमैता) Formalist-Structuralist Analysis: This is a work of biographical history, structured as a dual biography followed by smaller sketches.

(B) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.

(C) The chapter notes that use of Folk Materials Sriniwas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra", The Pandit and His Son), demonstrating his command of the oral line of inheritance.

(D) The chapter notes that he is skeptical of "intercultural" theater that extracts aesthetic forms from their social moorings, and critical of the ways "folk" traditions are repackaged for urban, middle-class, or international audiences.

३२८. What is the best reading of the chapter's discussion of Children's Festival?

(A) A Parallel History of Mithila & Maithili Literature.

(B) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry.

(C) The compound sanket (sign, signal, gesture, indication) is particularly rich: it suggests that time is not merely a neutral medium but a cultural language, a system of signs that encodes meaning for those who know how to read them.

(D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...

३२९. In the context of Jagdish Chandra Thakur 'Anil', which statement is accurate?

(A) The chapter notes that 'Laxman Jha Sagar: Spashtvaadi Sahityakaar'.

(B) The chapter notes that this archival care reflects Videha's commitment to literary preservation.

(C) The rasa of vīra (heroism) is subtly present in Roy's portrayal of subaltern aspiration: Jīvan Mukhiyā's determination to educate his children against economic odds, Ammar's journey from expelled child to BDO, Diyā's resistance to corrupt marriage conditions.

(D) The chapter notes that c r i t i c a l A p p r e c i a t i o n : N a v y a, N y a y a M e t h o d o l o g y o f G a n g e s a U p a d h y a y a 8.1 The Geographical and Intellectual Connection It is not merely convenient but historically profound that the...

३३०. What does Chapter 30 most clearly emphasize about Jagdish Chandra Thakur 'Anil'?

(A) The chapter notes that brecht on Theatre: The Development of an Aesthetic.

(B) The family dimension of her Vyas essay adds a further layer to this positioning: by writing about her own grandfather as a major Maithili literary figure, she claims for her family’s literary line of inheritance the same critical recognition that the...

(C) The chapter notes that this diaspora, rooted in the landless agricultural and artisan communities of Mithila’s Madhubani and Darbhanga districts, represents the most major subaltern strand of Maithili culture outside the Bihar heartland.

(D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work.

३३१. Which answer matches the critical direction of Chapter 30?

(A) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains).

(B) The chapter notes that yadava's key finding is that Maithili is a 'subject-to-subject raising from tensed clause' languagemeaning that the subject of a tensed embedded clause can be raised to become the subject of the matrix clause, a property that...

(C) The Repeat Award Problem Jagdish Prasad Mandal appears three times in the award lists (Main Award 2011, Bal Sahitya 2012 and 2014).

(D) Maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance.

३३२. According to Chapter 30, which statement best fits the discussion of Rasa Theory?

(A) The chapter notes that however, Gangesa's Navya-naiyayikas (Tattva cintamani I.3....) define perception as an immediate knowledge (saksatkari jnana) which is produced without the instrumentality of any antecedent knowledge (jnana karanakam jnanam).

(B) The chapter notes that chanresh: 'Rambharos Kapari Bhramar: Vichar, Samvedana Aa Chetna', Essay, Videha 370.

(C) The chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.

(D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

३३३. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

(A) The chapter notes that he evaluated Dhumketu’s story "Namaje Shukrana" as communal harmony, but the story describes communal bigotry (a parrot thrown against a wall).

(B) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.

(C) The chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a...

(D) The chapter notes that secondary Sources, Videha Archive Thakur, Gajendra (Ed.).

३३४. What is the best reading of the chapter's discussion of Kalpana Jha?

(A) The chapter notes that essay collection Anusheelan: the broadest-ranging single-author essay collection by a woman writer in modern Maithili, literary criticism, feminist sociology, and applied psychology in a single volume.

(B) The chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation.

(C) These works argue that the dominant Shaiva-Shakta-Vaishnava cultural identity of present-day Mithila overlays a much older stratum of Buddhist and Jain culture that has been systematically erased from both popular memory and official scholarship.

(D) The chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavitā section in Sadeha 19, pp.

३३५. Which point is consistent with Chapter 33's treatment of Kalpana Jha, Delhi?

(A) The chapter notes that post-structuralist deconstruction considers the existence of such a meta-truth as virtual, and post-structuralists consider it the result of a theory of language.

(B) The chapter notes that 5.3 Limitations and Areas for Further Research.....22 VI.

(C) The chapter notes that niniyaa (निनियाँ) The title ‘Niniyaa’ is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep.

(D) The chapter notes that this is not a minor or peripheral line of inheritance, it is, as the preface rightly claims, the oldest, most continuous, most socially embedded dimension of Maithili literary practice, going back at least to Vidyapati and possibly...

३३६. According to Chapter 33, which statement best fits the discussion of Kalpana Jha, Delhi?

(A) The chapter notes that lal Dev Kamat’s role in this movement is that of a "life-witness," a term used inside the critical frame to describe writers whose literary output is inseparable from their social praxis.

(B) The play is presented as "a parallel universe" to Vidyapati's Bidesiya, a phrase that suggests a literaryintertextual relationship rather than a living performance line of inheritance.

(C) His eight works, spanning from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021), constitute the most sustained body of economic-geographic analysis of the Mithila region available in an Indian regional language.

(D) Abhinavagupta’s elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient...

३३७. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) The chapter notes that science Fiction Theory and History Čapek, Karel.

(B) The chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers...

(C) The chapter notes that essays Vividha Prasanga, 'Diverse Occasions': a collection of essays in Maithili.

(D) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi'- a formative detail that locates the poet inside a web of literary and affective bonds from infancy.

३३८. Which point is consistent with Chapter 34's treatment of Kalpana Jha?

(A) Interdisciplinarity: This critical theory connects literature with history, sociology, political science, philosophy, and linguistics.

(B) Historical level: The planting of seeds of a Maithili Dalit literary line of inheritance -which will not itself be Videha's translations, but the Maithili Dalit writing inspired by them.

(C) The chapter notes that children's Literature: Swarn Kamal (स्वर्ण कमल) As a children's novel (Bal Upanyas), Swarn Kamal represents Mishra's effort to recreationalize folk motifs for a younger audience inside a logically structured critical frame.

(D) The chapter notes that its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame.

३३९. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...

(B) In this sense both poets' collections together build a bridge between Carlo Ginzburg's microhistory and Marxist macrohistory -where the trivial details of individual life connect with the epic of social structure.

(C) The chapter notes that third, he explicitly theorises the political function of his theatre, in his interview with Munjaji, he articulates the opposition between 'parallel theatre' (samantar rangmanch) and 'casteist theatre' (jativadi rangmanch) in...

(D) The chapter notes that chetna Samiti, founded by Nagarjun in 1954, was the nucleus of Maithili literary and cultural life, producing writers, editors, and theatre practitioners.

३४०. Which option correctly summarizes a point from Chapter 35?

(A) The formal requirements are: extreme brevity (typically one to three paragraphs); a single narrative turn or ironic revelation; characters who are types rather than individuals; and a final image or gesture that releases the story's dhvani.

(B) The chapter notes that from Videha critical frame: Does not explicitly cite Videha historiography; remains implicit.

(C) The Mirror and the Lamp: Romantic Theory and the Critical line of inheritance.

(D) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili.

३४१. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) In 1967, he participated in the founding of the 'Akhar' (आखर) journal, along with others including Kirtinanarayan Mishra and Birendra Mallik.

(B) Theoretical Frameworks The rasa of science writing for children: Adbhuta-rasa (wonder) is the dominant aesthetic of good science communication, the cultivation of wonder at the natural world as the foundation of scientific curiosity.

(C) The chapter notes that mapping Kamal's songs onto the Rasa schema: the devotional songs (vandana, bhajan) primarily evoke Shanta Rasa (peaceful, devotional equanimity) and Adbhuta Rasa (wonder at divine power).

(D) The chapter notes that its literary history is ancient and distinguished.

३४२. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The chapter notes that kaniya-Putra (Girl's Son), In this story, a child on the road rubs the writer's feet, then places its head on his lap and is carefree, as if placing its head on its mother's lap.

(B) The chapter notes that western Literary Theory and Translation Studies Bassnett, Susan.

(C) The chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal...

(D) The chapter notes that gajendra Thakur, editor of Videha: First Maithili Fortnightly eJournal (ISSN 2229-547X, est.

३४३. Which option correctly summarizes a point from Chapter 35?

(A) These reviews reveal Mandal's deep engagement with Maithili folk line of inheritance, children's literature, and the politics of cultural preservation.

(B) The chapter notes that vidyapati's statement about the ineffability of love, that language always falls short of experience, is the foundational philosophical position of the Maithili geet line of inheritance, and Kamal's songs can be read as successive...

(C) The chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026.

(D) The chapter notes that 'Virnit Ras', the extracted, distilled aesthetic essence, is what Paswan has found in the lived reality of the Dusadh community's life, and what he offers to the Maithili literary line of inheritance as its most necessary supplement.

३४४. In Chapter 37 (Kedar Nath Chaudhary), which option reflects the chapter's argument?

(A) The Female Witness and the भुक्त यथार्थ (Lived Reality) Mala Jha’s editorial vision draws its strength from the concept of "bhukta yathārtha", the lived reality of women that remains invisible to the male gaze.

(B) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.

(C) Abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement.

(D) The chapter notes that centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra.

३४५. Which answer matches the critical direction of Chapter 40?

(A) The Natyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam...

(B) The philosophical Geetika songs on love (pages 71-72) represent the most inward and contemplative dimension of the shringara line of inheritance: 'O lagaite rahali, ham muskaite rahalu' ('She kept shying away, I kept smiling'); 'Nayan hunk sindhu nehaka...

(C) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.

(D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market...

३४६. In Chapter 41 (Lal Dev Kamat), which option reflects the chapter's argument?

(A) The chapter notes that), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in the Videha Sadeha 29 collection.

(B) The chapter notes that momak Pahlait Adhar (Lips Melting Like Wax, 2047 BS / 1990 CE), Geet-Ghazal Collection This collection of songs and ghazals shows Bhramar's lyrical range: the erotic and the romantic, the lips melting with desire, in contrast to the...

(C) The chapter notes that rāmkhelāvan Miśra 'Rāghav' (born 25 April 1916), tracing his trajectory from childhood in a village of Darbhanga district by way of nationalist activism, imprisonment in 1942, and post-independence educational leadership.

(D) His work is best understood not as the achievement of an isolated individual but as the product of a collective intellectual project, the Videha Parallel Literature Movement, that has set itself the task of creating a democratic, subaltern-inclusive...

३४७. Which option correctly summarizes a point from Chapter 41?

(A) And the parallel stream has been telling stories for 15 years and the mainstream is listening.

(B) The chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K.

(C) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) XIV.

(D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.

३४८. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur?

(A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness.

(B) The genre as he practiced it combined documentary journalism, ethnographic observation, aesthetic sensitivity to landscape and oral performance, and a narrative voice influenced by Phanishwarnath Renu's Hindi fiction and Rahul Sankrityayan's travel writing.

(C) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.

(D) The chapter notes that both writers work inside a broadly realist mode, grounded in the specific social textures of Maithili rural and semiurban life.

३४९. Which option correctly summarizes a point from Chapter 42?

(A) The chapter notes that you spent childhood in play and youth in the charms of women.

(B) The chapter notes that he then went on to earn a Diploma in Sales Management and Market Research from the School of Business Management, Calcutta University, a qualification that would later serve his career and, crucially, enable him to market and...

(C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers.

(D) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.

३५०. What is the best reading of the chapter's discussion of Kusum Thakur's?

(A) The chapter notes that but Buchchan testifies in his favor at the police station, saying that since he hasn't been in the village for 4-5 days, how could he commit the murder?

(B) The chapter notes that this is the comedy of science., Karel Čapek, quoted in Viyogi's Robot (Maithili translation of R.U.R.) Success in creating AI would be the biggest event in human history.

(C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation...

(D) The chapter notes that critical Reception: Mandan and Mishra on Ramesh 10.

३५१. Which option correctly summarizes a point from Chapter 47?

(A) The writer does not have control over the text.

(B) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.

(C) The chapter notes that this is the literary achievement that Gajendra Thakur recognises when he says Hamar Tol 'has secured its position in the literary history of Maithili literature': it achieves the kind of realist totality that Lukács recognises as the...

(D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method.

३५२. In Chapter 48 (Nabo Narayan Mishra), which option reflects the chapter's argument?

(A) The chapter notes that saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...

(B) The Buddhist and Jain material is not simply 'rediscovered' by Maun; it is reconstituted as a legitimate historical discourse that the dominant Brahmanical historiography of Mithila had rendered silent.

(C) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.

(D) The chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then...

३५३. Which answer matches the critical direction of Chapter 50?

(A) His fiction, though accomplished, has not produced the single landmark work, the canonical novel or the undeniably great story, that might have secured his place in the mainstream canon alongside writers like Rajkamal Chaudhary or Manmohan Jha.

(B) The Videha Parallel History critical frame: Institutional Context II.

(C) The chapter notes that this position, inside the line of inheritance, outside its institutions, is precisely the position the Parallel History critical frame valorises.

(D) The chapter notes that navya-Nyāya: The song constructs an anumāna (inference), from the observed hetu (white hair, age) to the sādhya (urgency of devotional practice) via the vyāpti (those who do not take Ram's name become ghosts after death).

३५४. Which option correctly summarizes a point from Chapter 50?

(A) Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters into a register of universal recognition, accessible to child and adult reader alike.

(B) The chapter notes that critical Appreciation: Village Memory (Gaamghar) XV.

(C) The first is Puranic: the Brihad Vishnu Purana's Sanskrit verses on Mithila establish the cosmic-religious critical frame inside which the folk songs are situated.

(D) The rasa theory of Bharatamuni and Abhinavagupta is directly applicable here: the dominant rasa of the Gahbar Geet, if its imagery of dense forest and depth is read symbolically, might be the interplay of shringara (erotic or devotional longing), karuna...

३५५. Which answer matches the critical direction of Chapter 50?

(A) The chapter notes that he recognises Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation.

(B) The chapter notes that dhvani Theory (ध्वनि), Ānandavardhana's Dhvanyāloka Ānandavardhana's Dhvanyāloka (c.

(C) His earliest documented work in the line of inheritance goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991.

(D) His dense, specific descriptions of village life, the toddy shop, the Holi songs, the seasonal rhythms of agricultural Mithila, the texture of food and festival, constitute a form of literary perception that enables the reader to 'see' (the title of his...

३५६. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

(A) The chapter notes that this 22-raga taxonomy situates Ramji Chaudhary inside the same line of inheritance that shaped Vidyapati’s Padavali as preserved in Nepalese manuscripts, where each poem carries a specific raga designation.

(B) Arun Kumar Singh Recognition of academic contributors to the parallel canon.

(C) His head is adorned with matted hair and the flow of the Ganges; his body is covered in ash and a garland of skulls hangs from his chest.

(D) The poems from Kavya Sarita (2019) show careful attention to sound patterning, rhythmic recurrence, and the phonetic texture of Maithili: alliteration, vowel harmonics, and the characteristic cadences of the mātrā prosodic system are all deployed with...

३५७. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

(A) Videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: ‘Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary’ Pages: 26-30 (5 pages).

(B) The chapter notes that devotional Literature His compositions include prominent devotional works, the Seeta Chalisa and other devotional songs indicate his engagement with the Janaki (Sita) devotional line of inheritance, which is particularly strong in...

(C) The chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are...

(D) The chapter notes that shail Jha is described by multiple contributors to the Videha issue as a 'sagar pathika', an attentive reader of Maithili literature, and as a co-participant in the cultural-activist dimension of Sagar's work.

३५८. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

(A) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...

(B) The chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature.

(C) The chapter notes that elderly women folk tell various kinds of stories to young children at bedtime, which are entertaining as well as instructive and educational.” He holds that Preeti Thakur's achievement is to have bridged the oral and written, the...

(D) The chapter notes that c o n c l u s i o n Arvind Thakur is one of the most major and formally innovative voices in contemporary Maithili literature.

३५९. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

(A) The chapter notes that mishra's contributions in this volume include: short stories (laghu katha), literary criticism, folk-culture essays on Maithili folk songs, wedding songs, ecological traditions, Saurath's Somnath parallels, book reviews, and...

(B) His poetry gives voice to those who work without recognition; his stories expose those who take without giving.

(C) Against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity.

(D) The Dalit Intervention (Hastkṣep, Sākhi) Hastkṣep (1996): The title ("Intervention") declares a disruption of the Brahminical status quo. ‘Bābhanak Gāam’: Critiques how caste "deforms" Brahmin children.

३६०. Which answer matches the critical direction of Chapter 56?

(A) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography.

(B) The chapter notes that baap Bhel Pitti aa Adhikaar (Father Became a Child and Rights) Published by Shruti Prakashan, New Delhi, this two-play volume containing Baap Bhel Pitti and Adhikaar was described in reports of its 2012 staging as a 'Mahan Samajik...

(C) The title, bulbul, the beloved songbird of Indo-Persian poetic line of inheritance, signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.

(D) The story's moral universe is unsparing about patriarchal complicityboth male and female, in women's subordination.

३६१. According to Chapter 56, which statement best fits the discussion of Ramlochan Thakur?

(A) The etymology of "Arer" (from "andi" / castor-oil plant) grounds the village in its agricultural ecology.

(B) In Mithila, this river mainly flows by way of Madhubani and Darbhanga districts and ultimately merges into the Kosi river's current.

(C) The chapter notes that saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...

(D) A critical appreciation of the Maithili song-composer and writer Ramlochan Thakur, demonstrating Pushpa's engagement with the Videha Parallel History's project of documenting the democratic Maithili literary line of inheritance.

३६२. Which point is consistent with Chapter 56's treatment of Gītaka Apratima?

(A) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities.

(B) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of 'janpad chetana' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...

(C) The chapter notes that sāhitya-Darpaṇa (Viśvanātha Kavirāja) and Narrative Theory Viśvanātha Kavirāja's Sāhitya-Darpaṇa (c.

(D) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravīndra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367.

३६३. Which answer matches the critical direction of Chapter 56?

(A) The chapter notes that identified Maithili Bahars, including Bahar-e-Videha.

(B) The chapter notes that c r i t i c a l A p p r e c i a t i o n : C h i l d r e n ' s L i t e r a t u r e (S w a r n K a m a l) Swarn Kamal ('Golden Lotus', 2019, 54 pages, 150) is described on its title page as 'A Novel for ₹ Children in Maithili', a...

(C) The chapter notes that rubaīyāt Pradeep Pushpa has published rubaīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha...

(D) The chapter notes that but the influence of the pre-Jyotirishvara Vidyapati was so profound that the Sanskrit and Avahattha Vidyapati was compelled to include Maithili songs in his Sanskrit play Goraksha Vijaya.

३६४. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

(A) The collection functions as a repository of community song-culture, a living line of inheritance's archive of itself, as much as an individual literary achievement.

(B) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).

(C) The chapter notes that critical monographs on Maithili literary forms are rare; serious sustained analysis of the short story as a genre inside Maithili literature is rarer still.

(D) The chapter notes that preeti Thakur: Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal, Redefining Maithili (Ed.

३६५. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

(A) The Maithili novel of Kedar Nath Chaudhary is one of the almost completely unrecognised creations of Indian literature of the period 2000-2020.

(B) The Sawan geet 'Saawan ayal' ('The Sawan has come') uses the dramatic device of the crowmessenger, a trope traceable to Kalidasa's Meghaduta and deeply embedded in Maithili folk line of inheritance.

(C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili.

(D) The chapter notes that folk Aesthetics and Indigenous Knowledge In Laanda the specific use of Indian laburnum and tamarind, in The Sari's Edge the reference to "Maisamma Devi," in Avva the songs of transplanting, harvesting, and threshing -these are all...

३६६. What is the best reading of the chapter's discussion of Archival Contribution?

(A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...

(B) The critical intervention of the Anchinhar Akhar movement was precisely the insistence on formal rigour: that Maithili ghazal must observe the Arabic-Persian prosodic standards (appropriately adapted to Maithili phonology), that the kafiya must be...

(C) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha).

(D) The chapter notes that feminist criticism: women in Sahu’s fiction are agents, Citrā, Budhni, Radhiyā, not victims; they reason, resist, and occasionally win.

३६७. In the context of Preeti Thakur, which statement is accurate?

(A) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).

(B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(C) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.

(D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book...

३६८. Which answer matches the critical direction of Chapter 57?

(A) The chapter notes that worshipped primarily by Musahar, Salhesh represents a counter-canonical religious line of inheritance, a divine figure who belongs not to the Sanskrit-Puranic mainstream but to the oppressed.

(B) The chapter notes that marxism: Interpreting the "Welcome Song" as a dynamic process reflecting the struggle between line of inheritance and modernity.

(C) The chapter notes that roderick McGillis and the Ideology of Children's Literature Roderick McGillis (The Nimble Reader, 1996) holds that children's literature is never politically neutral but always ideologically laden, teaching children what to value...

(D) The chapter notes that viyogi's Vigyanak Batkahi belongs to this line of inheritance but with a distinctive vernacular inflection.

३६९. Which answer matches the critical direction of Chapter 62?

(A) The chapter notes that t h e m a t i c A n a l y s i s o f H i s Wr i t i n g 7.1 The Absurd as Social Critique The recurring term ajagut (absurdity, incongruity, something out of place) in the title Bad Ajagut Dekhal signals a philosophical-aesthetic...

(B) The chapter notes that this structural feature has deep affinities with the musical forms of Mithila, particularly the Dhumal and devotional kirtan traditions, in which a refrain line (teka) is repeated as a community response to each verse of a longer...

(C) Gaṅgeśa's epistemology: the science communicator's task is precisely that of transmitting valid knowledge (pramā) about the natural world by way of accurate testimony (śabdapramāṇa) to a child audience, the pedagogical project of Navya-Nyāya realised in...

(D) The chapter notes that 'Maithili Colours'), which published the Rachanavali and organised the Mithila Rang Mahotsav from 2006, is itself an example of the parallel cultural institution that the Videha movement documents as the counter-archive.

३७०. In Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha), which option reflects the chapter's argument?

(A) The chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati.

(B) The chapter notes that children's Literature Theory Nikolajeva, Maria and Carole Scott.

(C) The chapter places Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha inside the wider parallel history of Maithili literature.

(D) Their statement defines what kind of thing Videha is, an act of krānti, of sāhasik prayog and thereby conditions how every subsequent Videha reader approaches the journal.

३७१. According to Chapter 67, which statement best fits the discussion of Dalit Critical Perspectives Feminist?

(A) The formal features of the Persian ghazal that passed into Urdu and eventually Maithili are: the mono-rhyme (qafiya) appearing at the end of the second line of every sher; the radif (identical refrain word or phrase) following the qafiya; the matla in...

(B) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production.

(C) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...

(D) The chapter notes that maun's fieldwork deploys both: the raw encounter with the folk line of inheritance as it actually exists, and the interpretive frame that enables him to recognize what he is observing as belonging to the Salahes or Lorik or Bihula...

३७२. Which point is consistent with Chapter 69's treatment of Pandit Ramji Chaudhary?

(A) The preface is candid about the institutional dynamics: the Sahitya Akademi’s declaration of a children’s literature prize stimulated a rush of Maithili children’s writing, but the first prize went to a translation rather than an original workreinforcing...

(B) The chapter notes that its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame.

(C) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.

(D) The chapter notes that he also studied the Tharu, Rajvanshi, and Bazigaraa communities of the Nepal Terai as bearers of distinct Maithili sub-traditions.

३७३. What is the best reading of the chapter's discussion of Two Annas Selected Hymn Translations?

(A) In the Parallel History's terms, he represents the line of inheritance of Jagdish Prasad Mandal: writers who document the lived texture of subaltern Maithili experience with unswerving fidelity.

(B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1.

(C) The chapter notes that children’s (Shishu Utsav) Literature designed for children, emphasizing cultural continuity.

(D) The chapter notes that traditional: 'Karu bhava sāgara pāra he jananī...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman.

३७४. What is the best reading of the chapter's discussion of Author’s Preface?

(A) The chapter notes that children's literature has been systematically undervalued by the literary establishment, and Jha's comprehensive survey makes this gap visible and measurable.

(B) Author’s Preface: "A Brief Background" The author, Ram Lochan Sharan, describes the divine inspiration behind this Maithili translation: The Inspiration (1957 AD / 2014 Vikram Samvat): While sitting on the banks of the Sarayu River in Ayodhya during an...

(C) The chapter notes that this rhetoric of the devotee's profound inadequacycombining Bhakti's characteristic self-deprecation with the maternal address to the goddess as the one who accepts even the incoherent song of the fool, serves as a specific Maithili...

(D) The chapter notes that d a l i t L i t e r a r y C r i t i c i s m : Te l u g u , G u j a r a t i , a n d O d i a D a l i t L i t e r a t u r e i n M a i t h i l i Tr a n s l a t i o n A Critical Review Part I: Telugu Dalit Poetry Critical Review of Dalit...

३७५. Which option correctly summarizes a point from Chapter 70?

(A) As its Director-cum-Secretary, Ravindra Nath Thakur occupied a key position at the intersection of literary culture and state patronage, analogous to the role of a literary administrator working inside a formal institutional critical frame to advance the...

(B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya...

(C) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?

(D) The songs are structured around the familiar Maithili child's world, flowers, butterflies, fish in the stream, the monsoon rain, the kitchen, the grandmother's stories, but organized with a poet's ear for sonic pleasure.

३७६. What is the best reading of the chapter's discussion of Ram Vilas Sahu?

(A) The chapter notes that can the Subaltern Speak?” In Marxism and the Interpretation of Culture, ed.

(B) The chapter notes that primary evidence is drawn from the two books (Kalanidhi; Gaam Gel Chhalahun), supplemented by web research from Videha, the Hum Mithilawasi literary documentation blog, and the Videha Google Books Pothi archive.

(C) The headmaster’s gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection’s social philosophy.

(D) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation.

३७७. According to Chapter 78, which statement best fits the discussion of Siyaram Jha?

(A) The chapter notes that dalit literature, however, sets out a radically transformed śṛṅgāra.

(B) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

(C) The text is a serpent-worship devotional poem (sarp-puja or manasa-worship line of inheritance), dealing with the cult of the snake-goddess Manasa, one of the most major subaltern goddess traditions of the Mithila-Bengal cultural zone.

(D) The poem opens with a two-line couplet (the 'jhārū couplet' proper), a compressed moral or critical statement, often paradoxical or punning, that names the social evil to be swept away.

३७८. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter places Subhash Chandra Yadav inside the wider parallel history of Maithili literature.

(B) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.

(C) The chapter notes that several ghazals address the experience of displacement, labour, and political disenfranchisement with an economy of language typical of the classical sher.

(D) The chapter places Siyaram Jha 'Saras' inside the wider parallel history of Maithili literature.

३७९. Which point is consistent with Chapter 78's treatment of Siyaram Jha?

(A) These special issues, which Videha has devoted to writers including Ram Bharos Kapari 'Bhramar', Shivshankara Shrinivas, Hitnath Jha, and others, function as the primary site of critical appraisal inside the Parallel Literature line of inheritance...

(B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame.

(C) The chapter notes that pranav Jha, 'Mithila me Pokhark Atikraman aa "Talab Bachao Abhiyan"' (pp.

(D) The chapter notes that with the aid of feminist theory, the critic can analyze whether the female body is an ornament of Śṛṅgāra or a document of labor?

३८०. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

(A) The chapter notes that this pedagogicalliterary project is entirely consistent with the Videha Parallel History's commitment to developing every register and audience of Maithili literature.

(B) The chapter notes that critical Assessment Sapna Sakar is an uneven collection, some stories are slight and anecdotal, while others (especially "Buni Mai Ka Betha" and "Nirvashit Jivan") demonstrate genuine narrative craftsmanship.

(C) The social world rendered is consistently the lowermiddle-class Mithila world, teachers, small farmers, lower-government-service families, women in domestic spaces, treated with both affection and critical intelligence.

(D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II.

३८१. Which answer matches the critical direction of Chapter 78?

(A) The chapter notes that it was published in the Nepal Academy's journal Pragya and in Archana, Bhramar's own journal.

(B) The dhobi community in Mithila occupies the position of a service caste whose traditional occupation (washing clothes for landed families) placed them in a relationship of economic dependence and social subordination to the upper castes they served.

(C) The RTI data documented by Vinit Utpal and Ashish Anchinhar (2011-14) showed that over 90% of Sahitya Akademi assignments went to friends and relatives of the 10-member Maithili advisory board.

(D) Theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V.

३८२. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The chapter notes that buch’s poems draw on the folk music traditions of Mithila (Maheshvani, Chait thumri, Holi, Nachari) as repositories of shared emotional and spiritual knowledge.

(B) Maithili literature after Mandal cannot return to its pre-Mandal narrowness.

(C) The chapter notes that first, the reading public, especially those without deep knowledge of Urdu prosody, lost the ability to distinguish correct from incorrect ghazal.

(D) Theoretical critical frame III: Navya-Nyāya Epistemology as Literary Method VII.

३८३. Which option correctly summarizes a point from Chapter 78?

(A) The chapter notes that critical Appreciation: Poetry and Lyrics (Geet) VIII.

(B) The chapter notes that pA R T I V: V Y Ā P T I A N A LY S I S, T H E I N F E R E N T I A L S T R U C T U R E O F M A U N ' S C U LT U R A L C L A I M S 4.1 Key Vyāpti Structures in Maun's Scholarship The Navya-Nyāya analysis of inference centres on vyāpti...

(C) Indian Critical and Philosophical Sources Ānandavardhana.

(D) Indian Aesthetics (Rasa-Dhvani-Vakrokti): To appreciate the emotive and suggestive power of the works, identifying the sthayi bhava (dominant emotion) that gives rise to rasa (aesthetic relish), and the vakrata (oblique expression) that creates poetic beauty.

३८४. What is the best reading of the chapter's discussion of Shonitayal Payark Nishan?

(A) The chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX.

(B) The chapter notes that its opening chapter (Nāṭyotpatti) establishes the fifth Veda, the Veda of drama, as a democratic institution: drawn from the four existing Vedas, the Nāṭya Veda is explicitly for all people, including those denied access to the other...

(C) The chapter notes that gayatri Chakravorty Spivak's formulation 'Can the Subaltern Speak?' (1988) resonates powerfully with the cultural project of the entire book.

(D) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.

३८५. According to Chapter 78, which statement best fits the discussion of Political Verse?

(A) The chapter notes that secondary Sources: Maithili Literature and Context Chaudhary, Radhakrishna.

(B) In the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines.

(C) The chapter notes that critical Appreciation: Social & Political Verse (Dhari Prashna Ee Uthaiye) X.

(D) The Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development.

३८६. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter notes that 'Nacikettāka "Eka Chala Rājā"ka Maṃcana.' Videha Sadeha 8 (Prelim_8).

(B) The chapter notes that k a r n a m r i t : T h e L i f e ' s Wo r k (1 9 8 1, 2 0 1 9) 6.1 Foundation and Philosophy The founding of Karnamrit (कर्णामृत) in 1981 marked the beginning of Rajnandan Lal Das's most sustained and consequential contribution to...

(C) And if we too happen to find such a place, where men and women can think big thoughts!

(D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI.

३८७. Which point is consistent with Chapter 78's treatment of Prose Vision?

(A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII.

(B) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.

(C) The one-act also looks forward to the filmmaker Prakash Jha's actual engagement with Maithili/Bihar cinemasince Prakash Jha was among the cultural circle around Lallan Prasad Thakur.

(D) The chapter notes that great poet Vidyapati, prior to the poet-king Jyotirishvara (c.

३८८. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

(A) The chapter notes that this aspect of his work aligns with the Videha journal's broader parallel history project, the effort to write a more inclusive, democratised history of Maithili literature that acknowledges contributions beyond the dominant caste...

(B) The chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him.

(C) The key Figure: Object-Poetics Subhadra's poetry's most major characteristic is -making ordinary objects the center of poetry: Laanda (the vessel for rotting leather), the clay pot, the sari's edge, the mattock, the sickle.

(D) The chapter notes that saras and the Maithili Ghazal Revival: The Anchinhar Aakhar Context XIII.

३८९. Which answer matches the critical direction of Chapter 78?

(A) The chapter notes that comparative Analysis: Saras among Contemporary Maithili Poets XIV.

(B) Abhinavagupta's Abhinavabharati (10th-11th century CE), the greatest commentary on the Natyashastra, introduces the concept of sadharanikarana, the universalization of individual emotional experience into aesthetic experience, that is directly relevant to...

(C) The chapter notes that nirvikalpaka and Savikalpaka in the Ghazal Sher Gaṅgeśa's distinction between nirvikalpaka pratyakṣa (pre-linguistic, indeterminate direct experience) and savikalpaka pratyakṣa (determinate, categorised experience with qualifiers)...

(D) They convinced the people, cut down all the trees of Mithila and took them away.

३९०. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) Jha's plays inherit this line of inheritance's social commitment, folk-idiom, and performative accessibility while translating it into the more structured proscenium-stage or temporary-stage format.

(B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...

(C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...

(D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

३९१. Which option correctly summarizes a point from Chapter 78?

(A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk...

(B) The chapter notes that this anthology is the largest curated collection of Maithili women's poetry of the modern period.

(C) The pivotal moment came around 2004, when he met Umesh Mandal, sub-editor of Videha and son of the great Maithili novelist Jagdish Prasad Mandal.

(D) The chapter notes that kICHHU TEET MADHUR: THE TRAVELOGUE AS SCIENCE-HUMANIST WRITING Kichhu Teet Madhur (Kolkata, 2014) is a four-part travelogue covering America (from 1977, Viyogi's first posting at Berkeley), France (1984-85, with family), other...

३९२. According to Chapter 78, which statement best fits the discussion of Vinit Utpal?

(A) The chapter notes that singh’s critical essays, dhvani (suggestion) operates at two levels.

(B) The chapter notes that kuntaka's Vakroktijivita (10th century CE) emphasises vakrokti (oblique expression) as the lifeprinciple of literature.

(C) The chapter notes that gahbar Geet (Songs of the Deep Forest) This slim but major 10-page collection of verse represents Yoganand Jha's poetic voice.

(D) An RTI investigation (Right to Information) filed by Vinit Utpal and Ashish Anchinhar (20112014) revealed that over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the 10-member advisory board, and that zero...

३९३. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The significance of Madhup's engagement with the ghazal cannot be overstated: it gave the form the institutional prestige of association with the Akademi-winning mainstream of Maithili literary culture.

(B) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only by way of the lens of its intrinsic literary merit but also by way of the structural conditions that have determined his critical reception.

(C) The chapter notes that because it was composed centuries before him, at a time when the pag had not yet originated in Mithila.

(D) The chapter notes that nand's centering of her story is an act of feminist theological revision.

३९४. Which point is consistent with Chapter 78's treatment of Gaṅgeśa Upādhyāya?

(A) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women’s writing.

(B) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection).

(C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c.

(D) The Well Wrought Urn: Studies in the Structure of Poetry.

३९५. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

(A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic.

(B) The chapter notes that elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.

(C) The chapter notes that translation (Anuvaad) Maithili translation of Rajni Chhabra's Hindi poetry collection Pighalte Himkhand (पिघलते हिमखण्ड), Videha Issue 21, pp.

(D) In Maithili children's literature, it is Mrs.

३९६. Which answer matches the critical direction of Chapter 78?

(A) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravīndra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367.

(B) The chapter notes that saahityaik Diip mourns the passing of Prabhash Choudhary, editor of Mithila Mihir, using the metaphor of a lamp that burns without ghee or wick, exhausted, extinguished.

(C) The original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by...

(D) The chapter notes that comparative Analysis: The Parallel Theatre vs.

३९७. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The chapter notes that satire and the Burlesque: In "He Kavi Kokil," Gopesh uses a Western satirical lens to deconstruct the "Poet-Cuckoo" (Vidyapati).

(B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.

(C) The story shows Sriniwas's capacity to render female interiority with empathy.

(D) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

३९८. Which option correctly summarizes a point from Chapter 78?

(A) The chapter notes that elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.

(B) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...

(C) The mother who sings a lullaby is not primarily communicating with the child (who cannot understand the words) but enacting a relationship, performing a cultural role, and communing with the ancestral line of inheritance of women’s domestic life.

(D) The chapter notes that 'कुलदीपक' (Kuladīpak, The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often eclipsed by male-dominated histories of the reform movement.

३९९. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

(A) His pen name 'Saras', meaning 'graceful', 'fluid', or 'lively' in Sanskrit and Maithili, appropriately captures both the lyric sweetness and the social alertness that characterize his writing.

(B) The Radif and Rhyme System The radif (refrain) in each ghazal is the most expressive formal choice.

(C) The chapter notes that to move beyond impressionistic praise and construct a rigorous scholarly evaluation, The analysis synthesizes multiple critical frameworks: 1.

(D) The village’s many “Ashfi” surnames (AsharfiMandal, AsharfiThakur) suggest that goodness was once abundant, but now it is being “looted.” 3.

४००. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter notes that this fragmentation is not incidental; it is the symbol of Dalit historical consciousness, where memory is not whole but stolen and scattered.

(B) The 'Anchinhar Formula' as Pramāṇa Theory The structural parallel between Anchinhar's evaluative formula and Gaṅgeśa's pramāṇa theory is striking and, given the Maithili cultural context, unlikely to be entirely accidental.

(C) The chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt.

(D) The chapter notes that western Critical Theory 4.2.1 Mikhail Bakhtin: Carnivalesque, Heteroglossia, Dialogism Bakhtin's concept of the carnivalesque, the festive inversion of social hierarchies, the laughter that exposes the pretensions of power, is...

४०१. Which point is consistent with Chapter 78's treatment of Jharkhand Mithila Manch?

(A) The chapter notes that kamat's Distinctive Contribution Across all four works, LĀL DEV Kāmat's most distinctive contribution to Maithilī literature is the integration of literary and practical knowledge inside a single unified text-practice.

(B) The journalist's work is the identification and verification of the vyāpti, the general principle that gives the specific observation its significance.

(C) The chapter notes that deepak Manjul's characterisation of Chaudhary as 'the Kabir of Maithili literature' positions him in a subaltern counter-line of inheritance to the Vidyapati padavali orthodoxy, the truth-teller who refuses the consolations of high...

(D) His connection with the Jharkhand Mithila Manch (a cultural organization for Maithili speakers residing in Jharkhand) is confirmed by the colophon of Dhari Prashna Ee Uthaiye (2015), which was published under the Manch's imprint in Ranchi.

४०२. What does Chapter 78 most clearly emphasize about Aakhar Aakhar Geet Saras?

(A) His earlier collections, notably Aakhar Aakhar Geet Saras (Sarla Prakashan, Darbhanga, 1999), suggest roots in the Darbhanga literary world, confirming a trajectory typical of many contemporary Maithili writers: birth and early formation in the Mithila...

(B) The chapter places Dr. Kamini Kamayini and Kapileshwar Raut inside the wider parallel history of Maithili literature.

(C) These Naths often belonged to the lower strata of society-sweepers, arrow-makers, and cowherds-and their literature, captured in ballads like Goraksha Bijoy, reflects a fusion of Shaiva philosophy and secret yogic disciplines.

(D) The chapter notes that this edited volume of fifteen papers is a foundational reference work for Maithili linguistics in Nepal.

४०३. Which answer matches the critical direction of Chapter 78?

(A) His ghazals and qatā place him in the line of inheritance of Muslim contribution to Maithili's Arabic-Persian-origin forms.

(B) His Facebook-documented musical collaboration with singer Dhirendra Premarshi and Sunil Kumar Mallick, producing Maithili ghazal recordings that circulated by way of the I Love Mithila platform, shows his engagement with the digital democratization of...

(C) The difference is not one of quality but of position: each operates in a different field of the Maithili theatrical ecosystem.

(D) The chapter notes that 1315) with 131 pages represents one of the largest single poetry contributions in the archive.

४०४. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The chapter notes that this synthesis allows for a "synthetic assessment" of literature that respects the indigenous intellectual traditions of Mithila while engaging with global academic standards.

(B) The chapter notes that subsequently he released approximately fifteen cassettes by way of Purvaanchal Musical Records, Patna (1977-78), containing Maithili and Bhojpuri bhajans and dual-language songs.

(C) The chapter notes that from the perspective of Navya-Nyaya epistemology, this essay shows a sophisticated use of anumana (inference) and tarka (critical reasoning).

(D) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.

४०५. Which option correctly summarizes a point from Chapter 78?

(A) Gaṅgeśa Upādhyāya’s analysis of pratyaksha (direct perception) is relevant here: the granddaughter’s direct experience of her grandfather is a form of parama-pratyaksha (immediate, unmediated cognition) that grounds the subsequent critical assessment in a...

(B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras').

(C) The chapter notes that from a feminist critical perspective, these viraha poems perform complex gender negotiations.

(D) The chapter notes that safi's Baishakh Me Dalan Par holds this foundational position in Maithili: it is the first, and its existence changes the Maithili literary landscape permanently.

४०६. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

(A) The volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary.

(B) The chapter notes that its discussion connects Bechan Thakur with critical appreciation, literary history and the Videha critical frame.

(C) The chapter notes that set on 6 June 2003, the day when the Prime Minister of India was to lay the foundation stone of a railway bridge over the Koshi at Nirmal, the story establishes its politicalhistorical context with unusual precision.

(D) As Ravi Bhushan Pathak writes: “Gambhir lekhankain manyata nai bhetait dekhi kavi gramak yaahmen abhinandan patre lekhan men ruchi lia lagalah”, seeing that serious writing received no recognition, the poet began to take interest in writing congratulatory...

४०७. According to Chapter 78, which statement best fits the discussion of Siyaram Jha 'Saras'?

(A) The chapter notes that using a deceptively simple riddle, it explores: Western theory: différance, commodity fetishism, postcolonial mimicry.

(B) The chapter notes that bharata's insistence that drama must be both entertaining (āhlāda) and instructive (śikṣā), that it must 'serve as a guide to people in time of grief, fatigue, or sorrow' (Nāṭyaśāstra 1.106-107), is precisely the programme Kamat's...

(C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility.

(D) The chapter notes that kaliyugak Niṇae (The Verdict of Kali Yuga) The collection's final story is its most mythologically ambitious.

४०८. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter notes that contact and Publication Information Kapileshwar Raut, Village: Berma, Via: Tamuriya, District: Madhubani, Mithila, Bihar, 847410.

(B) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili...

(C) The chapter notes that this is itself a major cultural act: it claims the ghazal for the Sanskrit sastra line of inheritance, asserting that the form's formal demands are not "foreign" impositions but can be domesticated inside Mithila's own deep line of...

(D) The chapter notes that shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection.

४०९. Which point is consistent with Chapter 78's treatment of Siyaram Jha 'Saras'?

(A) The chapter notes that centres on Dr. Kamini Kamayini and Kapileshwar Raut, Poetry, Prose and Social Realism.

(B) Actors and actresses experience rasa by way of practice and imagination.

(C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow.

(D) His judgments are grounded in direct experience: 'I have been reading Karnaamrit since 1987' (of Rajanandan Lal Das); 'I have seen Ravindra Thakur perform ten to fifteen times' (of the lyricist); 'I downloaded and read Ashok's stories from the Videha...

४१०. What does Chapter 78 most clearly emphasize about Prashna Ee Uthaiye?

(A) These are all gaslighting techniques used to demoralize, which have been ended by the parallel stream with the help of Story Science.

(B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This).

(C) Her four poems together present a panorama of a complete Dalit woman's life: from field to home, from labor to motherhood, from hunger to dignity.

(D) The chapter notes that singh's Maithili poetry, published in Videha: Sadeha 26, ranges across three distinct registers: the philosophical-meditative ('Ateet', 'The Past'; 'Aas', 'Hope'), the lyric-social ('Lori''Lullaby'), the patriotic-empathetic ('Baaju...

४११. Which answer matches the critical direction of Chapter 78?

(A) The chapter notes that this is a major collection of Maithili poems published in 2015 by the Jharkhand Mithila Manch, priced at Rs.20.

(B) The Phoenician goddess Astarte / Eshtar finds her Maithili upamana in the figure of Durga or Kali; the Lebanese cedar forest finds its upamana in the sacred groves of Maithili folk religion.

(C) The chapter notes that lal on the evolution of Maithili short stories, R.

(D) The story follows Kājūm home, where he discovers that his advice-giving has not improved his own household: his family has eaten the rice and pulse he was hoarding for the assembly's feast.

४१२. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests.

(B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.

(C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics.

(D) The scholarly examination of Kamat's role reveals a systematic attempt to democratize the Maithili language, moving it from the exclusive domain of traditional scholarly elites into the vibrant, often contentious arenas of regional politics and digital media.

४१३. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

(A) The poet-character's hermeneutic interventions flatten the polysemy of the original verses.

(B) His doctoral research was also based on the historical and technical aspects of floods and water management.

(C) The chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'.

(D) The chapter notes that (2) Ekah Gadhbere Me (At the Same Jackfruit Time, Poetry Collection, 2020): His second collection, whose title again employs a demotic temporal idiom ('gadhber' = the time of eating jackfruit, a colloquial evening hour) to anchor the...

४१४. According to Chapter 78, which statement best fits the discussion of Siyaram Jha 'Saras'?

(A) The chapter notes that he draws on Indian aesthetic categories (rasa, alamkāra, dhvani) as well as Western genre theory (the novel, the short story, translation studies) without privileging either critical frame.

(B) The chapter notes that this positions Saras as one of the relatively few Maithili writers who has dedicated sustained attention to children's literature, a genre critically underserved in the language.

(C) The modern period saw Maithili's struggle for official recognition, a struggle in which the definition of 'standard' Maithili has been an instrument of caste power.

(D) The chapter notes that n a v y a, N y a y a E p i s t e m o l o g i c a l A n a l y s i s (G a n g e s a U p a d h y a y a) 5.1 The Tattvacintamani critical frame Gangesa Upadhyaya (fl. c.

४१५. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter notes that t h e o r e t i c a l F r a m e w o r k I : I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The oldest and most authoritative critical frame for Indian literary criticism is the rasa theory...

(B) The chapter notes that this precedence over Hindi fiction (by one to two years) is historically major not merely as a bibliographic curiosity but as evidence that the parallel movement, working at the margins of institutional recognition, was capable of...

(C) His involvement in regional events, such as the "Mithila Rajya Parisiman Jagriti Yatra" in 2018 and the "Run for Unity" in 2016, shows a commitment to a unified Mithila identity that transcends sub-regional and caste boundaries.

(D) The chapter notes that marxist Literary Criticism Terry Eagleton's Marxist criticism insists that literature encodes the contradictions of its social formation, not merely as 'reflection' but as active ideological practice.

४१६. Which point is consistent with Chapter 78's treatment of Siyaram Jha 'Saras'?

(A) The chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsya (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).

(B) The Navya-Nyaya’s pramana-centred epistemology demands that all knowledge-claims be validated by way of proper means of knowledge.

(C) The chapter notes that this volume argues for strict formal standards against what Anchinhar calls 'kathit ghazal' (so-called ghazal), compositions that bear the name but lack the formal substance.

(D) The Bīhani Kathā line of inheritance The Videha Parallel History (Part 32) specifically documents the Bīhani Kathā (seed story/morning story) line of inheritance as a distinctive Maithili literary form with deep roots in the oral line of inheritance of...

४१७. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

(A) The chapter notes that this author was also 'saved' by Taranand Viyogi about ten-twelve years ago, who used to write that he was influenced by poetry and inadvertently used someone else's content in his own work, and so on.

(B) The infrastructure of speaking serves as the institutional parallel to the dominant Nepali Academy.

(C) The chapter notes that 1016 CE) in his Abhinavabhāratī commentary adds the ninth rasa, śānta (tranquility/peace), and deepens the theory by explaining how rasa is not merely a property of the text but an experience produced in the prepared (sahṛdaya)...

(D) The chapter notes that this is pratyakṣa as the foundation of poetic validity.

४१८. Which answer matches the critical direction of Chapter 78?

(A) The chapter notes that t h e m a t i c A n a l y s i s 5.1 The Poetry of Dissent: Darkness and Its Resistance The title ‘Anhaaraka Virodh Me’, literally ‘In Opposition to Darkness’, functions as the ethical key to Thakur’s entire literary project.

(B) The closest comparison in the Maithili line of inheritance is with writers like Trilokanath Mishra (Ranjana) or Shashikant (Girahkatta, Akasadeepa), writers who have produced sustained bodies of work across multiple genres without achieving the canonical...

(C) These are, ultimately, the questions that Gaṅgeśa asked of cognition, that Vidyāpati asked of devotion, that the Videha movement asks of literary history, and that LĀL DEV Kāmat asks of daily life in twenty-first-century Mithilā.

(D) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra, but Saras's shringara is not the erotic śṛṅgāra of the classical line of inheritance.

४१९. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) Videha Parallel History critical frame Mishra’s works are analyzed as a "Parallel History" that reclaims the voices of the marginalized, voices often filtered out by the "dried main drain" of official institutional gatekeepers.

(B) The chapter notes that dhvani and the Crow Image Ānandavardhana's dhvani (suggestion/resonance) is the appropriate analytical tool for the crow poem.

(C) The lyric preface speaks movingly of the geet (song) as the writer's primary mode of emotional truth-telling, positioning the songs as testimony to lived experience.

(D) The historical section (Chapter 25) is the most major historical survey of Maithili ghazal yet produced, drawing on sources from the Videha archive and locating the Maithili ghazal inside the broader context of the Mithila literary line of inheritance and...

४२०. Which option correctly summarizes a point from Chapter 78?

(A) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā, the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions.

(B) The chapter notes that he provides comparative sher from Pandit Jeevan Jha, Kavishvar Sitaram Jha, Yogananda Hira, Jagdish Chandra Thakur ‘Anil’, and Vijaynath Jha to demonstrate that Maithili ghazal from its earliest phase had successfully maintained bahr.

(C) The poem "Nav Varshaak Sandarbh Me" works by dhvani: the New Year celebration, normally a time of joy, is charged with grief for the departed "Lalit Babu" without this grief ever being stated as such.

(D) The Videha platform, which publishes Mishra’s works alongside texts in Tirhuta (the traditional script of Maithili), Devanagari, and Braille, is itself a statement about linguistic pluralism and the importance of maintaining the full range of a language’s...

४२१. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

(A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.

(B) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?

(C) The chapter places Ashok (Kathakar Ashok) inside the wider parallel history of Maithili literature.

(D) The chapter notes that spivak's question 'Can the subaltern speak?' finds a partial but major answer in Bhramar's work: yes, but only by way of sustained institutional labour, founding journals, establishing publishing infrastructure, building cultural...

४२२. According to Chapter 78, which statement best fits the discussion of Anandavardhana Anandavardhana's Dhvanyāloka?

(A) The chapter notes that this is the condition Spivak recognises: the subaltern is not voiceless but unheard inside the institutional systems that should respond to her.

(B) The contribution of women's reservation is also in that.

(C) The second major theme is women’s struggle against patriarchal constraint.

(D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.

४२३. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter notes that its closest Western analogue is the flash fiction or prose poem.

(B) The chapter notes that parallel literature in Maithili, a line of inheritance the Videha journal has documented and promoted, finds its precedent in the Vedas (the Naraśaṃsī stanzas as parallel literature) and is not a recent invention.

(C) The chapter notes that navya-Nyāya Inference: If this heap exists, then white dove is absent (abhāva).

(D) The chapter notes that cE) holds that the soul of poetry (kāvyasya ātmā) is dhvani, resonance or suggestion, the capacity of words to signify meanings beyond their literal or secondary denotation.

४२४. Which option correctly summarizes a point from Chapter 80?

(A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...

(B) The chapter notes that its wrestlers, farmers, OBC freedom fighters, Muslim musicians, and Dalit workers are constitutive of its social reality but absent from the mainstream archive.

(C) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.

(D) The chapter notes that t h e L i t e r a r y P a r t n e r s h i p : D a m p a t i L e k h a k The concept of the 'dampati lekhak' (literary couple) has a notable if understudied history in Maithili literature.

४२५. According to Chapter 82, which statement best fits the discussion of Dr. Shiv Kumar Prasad?

(A) His critical essay on Dalit literature, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway.

(B) The chapter notes that numerous streams originating from the Himalayas give both fertility and destruction to the plains of Mithila.

(C) The Videha Parallel History critical frame's account of this trajectory is sharper: it notes that the Sahitya Akademi systematically ignored Jagdish Prasad Mandal for decades, that the RTI investigation confirmed zero assignments to him despite his stature...

(D) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

४२६. According to Chapter 84, which statement best fits the discussion of Ke Dastāveza?

(A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record.

(B) The chapter notes that however, Derrida is accused of trying to appropriate the voice of women under the guise of male discourse, to snatch the authority that women have painstakingly achieved, the authority with which they speak for themselves.

(C) The chapter notes that devotional geet occupies an interesting middle position: it is human composition (not scripture) but it claims the authority of line of inheritance (parampara) and the sanction of community performance.

(D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.

४२७. What does Chapter 84 most clearly emphasize about Hama Kahi Daita Chī?

(A) The chapter notes that unlike the courtly dramas of Nepal, these plays were intended for the promotion of the Vaishnava religion among the masses, specifically focusing on the Vatsalya Leela (childhood sports) of Krishna.

(B) The novel appears to be a sustained meditation on this dialectic of rootedness and mobility.

(C) His Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti.

(D) The proliferation of Maithili poetry, over 500 collections in the first decade of the century alone, was a testament to the success of the movement he helped lead.

४२८. What is the best reading of the chapter's discussion of Guna Katha?

(A) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.

(B) The official PIB citation for the award describes her as follows: "Born on 29 September 1948 in Bihar, Premlata Mishra is considered a pioneer of Maithili theatre.

(C) The chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world.

(D) As Iser's Reader-Response theory predicts, this implied readership shapes the text: descriptions of the village are written to activate a specific "horizon of expectation" (Jauss), the nostalgia of people who remember the village from childhood or family...

४२९. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

(A) The chapter notes that fo l k C u l t u r e , R i t u a l , a n d O r a l Tr a d i t i o n s 5.1 The World of Folk Songs (Lokgeet) Perhaps no aspect of Renu's fiction is more distinctive or more demanding of the reader than his extensive use of folk songs.

(B) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?

(C) The chapter notes that it is a gram-gāthā (village-narrative) and gram-itihās (village-history) of his ancestral village Koilakh in Madhubani district.

(D) The chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.

४३०. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

(A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.

(B) The chapter notes that yet his satire activates Hāsya-rasa (in Baklel), his romantic stories activate Śṛṅgāra-rasa (in Lal Bhouji and Paras), and his political essays activate Raudra-rasa (the fury of the Independence Day satire and the Rakhi essay on...

(C) Her literary career began in 1965, with contributions to Maithili journals and magazines including Mithila Darshan, Mithila Mihir, Shikha, and Katha Pushpa.

(D) The chapter notes that each previous scholar's position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered).

४३१. In the context of Subhash Chandra Yadav, which statement is accurate?

(A) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...

(B) The chapter notes that from the perspective of Abhinavagupta's dhvani theory, the vyangya (suggested meaning) of these songs transcends the literal narrative of a woman waiting for a migrant husband.

(C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive...

(D) The chapter notes that for Translated Literature: The level of equivalence between the source language and the target language.

४३२. Which option correctly summarizes a point from Chapter 87?

(A) The chapter notes that for a critical essay to function as pramana, as a reliable instrument of literary knowledge, its author must be an apta: a person with (a) direct knowledge of the text being assessed, (b) sincere intent in communicating that...

(B) The chapter notes that but in Hands Turned to Earth sensory richness is present -"mud up to the knees", "terrible dancing of the gut in the stomach", "the music of brahmin vessels." From this one understands that both types of language are available in...

(C) The Nepal Bidyapati Maithili Research Prize awarded to him by the Ministry of Culture, Tourism and Civil Aviation of Nepal (c.

(D) The chapter notes that subaltern Reclaiming: The critical frame celebrates "Parallel Literature" that exists independently of traditional power structures.

४३३. What does Chapter 87 most clearly emphasize about Sujit Kumar Jha?

(A) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c.

(B) The chapter notes that professionally, Jha has been a journalist for over two decades.

(C) The chapter notes that fifteen years had passed since the abolition of the zamindari system, but the line of inheritance of playing the game of sarō in the village continued.

(D) His judgments are grounded in direct experience: 'I have been reading Karnaamrit since 1987' (of Rajanandan Lal Das); 'I have seen Ravindra Thakur perform ten to fifteen times' (of the lyricist); 'I downloaded and read Ashok's stories from the Videha...

४३४. Which option correctly summarizes a point from Chapter 87?

(A) In 'Gamak Kataki Highway', the literal highway carries the dhvani of the destruction of everything the Maithili village historically embodied.

(B) The chapter notes that navya Nyaya: Secondary Sources Phillips, Stephen H.

(C) His awards include the ABN News Integrity Honour (2066 BS), Radio Mithila Samman (2065 BS), and the Mithila Samman from the Mithila Nāṭya Kalā Pariṣad (2068 BS).

(D) The chapter notes that while Vidyapati's Padavali (love songs in Maithili), his Sanskrit works Purusha Pariksha, Kirttipataka, Bhuparikrama, and his Avahatta compositions are well-known, the Vyadhibhakti-tarangini had remained essentially inaccessible to...

४३५. What does Chapter 87 most clearly emphasize about Nepali Maithili?

(A) The chapter notes that this cross-pollination is the ultimate expression of the "Manushimih Sanskritam" philosophy, cultivating the human spirit by way of a refined, inclusive linguistic movement.

(B) The chapter notes that song 2: Traditional Gosaunik Gīta, Durga Invocation जय वर जय वर दिअ हे गोसाउनि हे मा तारिणी त्रिभुवन देवी । सिंह चढल मैया फिरथि गोसाउनि हे मा अतिबल भगवती चण्डी ।। कट कट कट मैया दन्त शबद कएलि हे मा गट गट गिरलनि काँचे । घट घट घट मैया...

(C) The chapter notes that upamāna (comparison) calibrates Jha against the line of inheritance, against the Nepali Maithili predecessor Dr.

(D) The movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations.

४३६. Which option correctly summarizes a point from Chapter 87?

(A) The chapter notes that viśeṣaṇatā (Qualification) and Poetic Precision Gaṅgeśa’s logical analysis of viśeṣaṇatā illuminates the precision of Binay Bhushan’s imagery.

(B) The quotation marks around 'Jīṭū' signal its nickname status while retaining it as part of his journalistic identity.

(C) In 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.

(D) The Dhrupad of the Dhobi Community The classical Maithili line of inheritance from Vidyapati onwards includes the dhrupad (devotional lyric), a song form characterised by its deep, stable, unhurried exploration of spiritual experience.

४३७. According to Chapter 87, which statement best fits the discussion of New Journalism?

(A) The Reporter's Gaze: New Journalism and the Essay Tom Wolfe's New Journalism and Gay Talese's essays establish a line of inheritance of literary non-fiction in which journalistic subject-matter is rendered by way of novelistic techniques: scene-by-scene...

(B) The chapter notes that second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966) went to a philosophy academic text rather than a literary work, are read as evidence of caste-based...

(C) The Maithili Academy was Bihar's governmental mechanism for promoting, publishing, and institutionally supporting the Maithili language and literature.

(D) The chapter notes that but today, why did you not give shelter to this traveler?” In Raga Kolara (from the Vidyapati Padavali obtained from Nepal): “Ham ekasari, piatam nahi gaam.” “Te mohi taratam deite thaam.” “I am all alone, my beloved is not in the...

४३८. What is the best reading of the chapter's discussion of Dr. Umesh Mandal?

(A) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

(B) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice...

(C) The vocabulary chapters of the grammar are descriptive rather than comprehensive.

(D) The chapter notes that saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...

४३९. Which answer matches the critical direction of Chapter 91?

(A) The chapter notes that jHARUDAR AND NAGARJUNA (YATRI): TWO 'PEOPLE'S POETS' COMPARED The comparison of Jharudar with Nagarjuna (Vaidyanath Mishra, 1911-1998), Maithili's most celebrated Jan Kavi, known as 'Yatri' in his Maithili work and 'Nagarjun' in his...

(B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).

(C) The chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H VA N I , A N D A L A N KA R A 5.1 The Rasa Theory Applied to Tutal Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised...

(D) The chapter notes that lokjivan aur Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk line of inheritance, the oral culture, custom, song, narrative, and ritual practice that forms...

४४०. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

(A) Jha was available to do the DTP), and the language of the novel bears traces of the Northeast linguistic environment.

(B) The preface also notes that “by way of this all the child's imaginative ability can increase, and at the same time imagination can become a literal reality” (trans. from Maithili).

(C) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance.

(D) The chapter notes that he does not merely write about the Mithila peasant community; he works on behalf of that community's cultural survival and recognition, by way of every register of his activity.

४४१. In the context of Voices from Mithila, which statement is accurate?

(A) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.

(B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".

(C) The chapter notes that kalpana Jha’s Hindi translation of ‘Yaayaavari’ is a major act of inter-lingual cultural labour inside the Videha critical frame.

(D) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...

४४२. Which point is consistent with Chapter 97's treatment of Kaviak Atmokti?

(A) The section-heading of the preface to Gunjan’s introduction, “Kaviak Atmokti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees...

(B) Jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu').

(C) The development of a children's ghazal line of inheritance is a major contribution to Maithili's institutional future: it introduces the ghazal form to children by way of accessible, enjoyable composition, building a reader and writer base for the adult...

(D) The chapter notes that t H E M AT I C A N D L I T E R A R Y A N A LY S I S 2.1 The Landscape of Mithila as Poetic Substrate Dr.

४४३. Which point is consistent with Chapter 98's treatment of Gerard Genette's?

(A) The chapter notes that convergence of Frameworks The critical convergence across all our analytical frameworks is consistent: Indian rasa-dhvani aesthetics recognises karuṇa and hāsya as the dominant rasas in the fiction, dhvani as the primary mode of...

(B) The chapter notes that first, all three writers share a preoccupation with the condition of the economically and socially marginalised: Rani's street children and disabled beggars; Thakur's Gulf migrant workers; Jha's documentation of the pedagogic...

(C) The chapter notes that loka-Geet and Nachhari line of inheritance The Nachhari songs, unique to the Mithila line of inheritance, are among the most tonally distinctive in the collection.

(D) The chapter notes that narratologically (applying Gerard Genette's critical frame), the folktale operates by way of a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood...

४४४. Which answer matches the critical direction of Chapter 100?

(A) The chapter notes that children's ghazals alongside a standard adult ghazal.

(B) The chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive.

(C) His significance lies not merely in the quantity of his output, nineteen published volumes and hundreds of recorded songs, but in the qualitative shift he brought about: he made Maithili performance culture a vehicle for the aspirations of ordinary people...

(D) The chapter notes that readings in Maithili Language, Literature and Culture (ed.).

४४५. Which audience is directly served by children's literature?

(A) Only foreign travellers

(B) Young readers and learners of Maithili

(C) Only court genealogists

(D) Only numismatists

४४६. Which statement would fit the discussion in “Anunasika”?

(A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error

(B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing

(C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing

(D) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji

४४७. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

(A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony

(B) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal

(C) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

(D) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs

४४८. What does the topic “Khand 12” most clearly emphasize?

(A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him

(B) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

(C) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे

(D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

४४९. Which option correctly reflects the point made under “Section 15”?

(A) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form

(B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim

(C) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020

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४५०. In “The Language of Ghazal”, which statement best matches the book’s discussion?

(A) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written

(B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji

(C) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others

(D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose

४५१. According to the treatment of “The Music of Ghazal”, which statement is accurate?

(A) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.

(B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

(C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal

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(A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained

(B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published

(C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer

(D) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस

४५३. According to the treatment of “Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals”, which statement is accurate?

(A) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs

(B) The other kafiyas taken in this ghazal are o, khaso, paro, and so on

(C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal

(D) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

४५४. What does the topic “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal” most clearly emphasize?

(A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?

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४५५. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

(A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi

(B) It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother

(C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p

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४५६. Which statement would fit the discussion in “Anunasika”?

(A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error

(B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing

(C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing

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४५७. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

(A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony

(B) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal

(C) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

(D) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs

४५८. What does the topic “Khand 12” most clearly emphasize?

(A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him

(B) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

(C) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे

(D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

४५९. Which option correctly reflects the point made under “Section 15”?

(A) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form

(B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim

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४६६. ‘कनियाँ काकी आ बुच्ची दाइ सँ हटि कऽ’ कथा लिखबाक अर्थ की अछि?

(A) कथा छोड़ि देब

(B) स्थिर पारिवारिक/परंपरागत कथ्यसँ बाहर समाज-राजनीति-आर्थिक यथार्थ कैँ जोड़ब

(C) पुरान पात्रक अपमान मात्र

(D) बाल-कथा लिखब

४६७. 'दू गोट कोकड़ा पकबिति पियास लागल हय' — एहि पंक्तिसँ कोन परिस्थितिक वर्णन होइत अछि?

(A) गरीबक न्यूनतम भोजनक विवशता

(B) उत्सवक भोजन

(C) बच्चाक खेलक वर्णन

(D) बाजारक दृश्य

४६८. 'तीन-तीनटा बच्चोकेँ भुखले सुतैत देखैत रहैत छी, घरवालीकेँ फाटल वस्त्रमे देखैत छी' — एहि कथन कोन पात्रक थिक?

(A) लक्ष्मीनाथक

(B) मुरारीक

(C) रामचन्द्रक

(D) बलदेवक

४६९. 'कतेको लोक एक किनारमे पड़ल कूड़ाक ढेरसँ की सभने बीछि रहल छल, क्यो दू एकटा रोगाएल बच्चाकेँ डेंगा रहल छल' — कोन नाटकक पृष्ठ ५४ सँ उद्धृत?

(A) अन्तिम प्रणाम

(B) नाटकक लेल (नचिकेता)

(C) ओकरा आँगनक बारहमासा

(D) बुधबधिया

४७०. भुटकुन बाबू कवितामे कोन प्रवृत्तिक प्रतिनिधित्व करैत छथि?

(A) कवि-स्वर

(B) सामंती शोषण, अहंकार आ अन्यायपूर्ण सत्ता-संरचना

(C) निर्दोष बालक

(D) करुण सहायक

४७१. जगदीश चन्द्र ठाकुर 'अनिल' विशेषांकक मूल साहित्यिक केन्द्र की अछि?

(A) लेखकक नाम मात्र

(B) अनिलजीक गीत, गजल, आत्मकथा-संस्मरण, समीक्षा, एकांकी, पत्राचार आ बाल-कविताक बहुआयामी मूल्यांकन

(C) क्रम-संख्या याद रखब

(D) केवल मंचीय मनोरंजन

४७२. अनिलजीक नारी-स्वर पर संपादकीय टिप्पणीक मूल बिंदु की अछि?

(A) समाज-संबंध नहि

(B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर

(C) केवल श्रृंगार

(D) नारी-स्वर अनुपस्थित

४७३. 'मम्मी तों चिन्ता जुनि कर'मे बच्ची दहेज लैबला सँ बिआह नहि करबाक बात किएक महत्त्वपूर्ण अछि?

(A) दहेज समर्थन

(B) गीतक अर्थ नहि

(C) बालिका मौन

(D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि

४७४. अनिलजीक बाल कविता, गजल, गीत आ एकांकी एक संग पढ़ला सँ की निष्कर्ष निकलैत अछि?

(A) ओ बहु-विधात्मक रचनाकार छथि, मुदा लयात्मक कवि-स्वर हुनकर केन्द्र अछि

(B) कविता अनुपस्थित

(C) ओ एक विधा तक सीमित

(D) गद्ये सब किछु

४७५. अनिलजीक विशेषांकमे आत्मकथा-संस्मरण खंड बड़का किएक अछि?

(A) लेखकक साहित्यिक यात्रा, बाल्यस्वभाव, लेखन-आनंद, गीत-गजल यात्रा आ संबंध-संसार बुझाबय लेल

(B) रचना कम छल

(C) खाली स्थान भरबाक लेल

(D) स्मृति बेकार

४७६. अनिलजीक विशेषांकमे प्रश्न संख्या अधिक किएक रखल गेल?

(A) किएकि एहि मे आत्मकथा, गीत-गजल, समीक्षाएँ, एकांकी, पत्राचार, बाल-कविता आ व्यापक संपादकीय बहस अछि

(B) किएकि प्रश्न दोहरायब अछि

(C) किएकि पृष्ठ गिनबाक अछि

(D) किएकि क्रमांक पूछबाक अछि

४७७. भक्ति गजलमे बाल-पाठ्य सामग्रीक समावेश कोन दृष्टि देखबैत अछि?

(A) बाल सामग्री विशेषांकक दोष

(B) भक्ति, उत्सव आ भाषा-संस्कार बाल-रसक माध्यमे सेहो पहुँचि सकैत अछि

(C) होरी वा उत्सव बालक लेल अनुपयुक्त

(D) बाल साहित्य भक्ति सँ बाहर

४७८. 'पुरान देहक नव चेहरा' कहबाक आशय बाल गजलमे की बुझाइत अछि?

(A) गजलकेँ बालकथा बना देब

(B) केवल नाम बदलि देब

(C) परम्परागत गजल-रूपक भीतर बाल-संसारक नवीन भाव आ भाषा आनब

(D) पुरान गजलकेँ जस्ताक तस्तै दोहराएब

४७९. बाल गजलमे नैतिक मूल्य केना प्रस्तुत होएब अधिक प्रभावी अछि?

(A) घटना, बिम्ब, संवाद आ अनुभव द्वारा; प्रत्यक्ष भाषण कम

(B) केवल आदेश द्वारा

(C) केवल लम्बा नारा द्वारा

(D) केवल दंडक डर द्वारा

४८०. बाल गजलमे ध्वनि-अनुकरणक प्रयोग कोन प्रभाव दैत अछि?

(A) खेल, श्रवण-आनंद आ जीवंत दृश्य बनबैत अछि

(B) अर्थ पूर्णतः नष्ट करैत

(C) साहित्यिकता घटबैत मात्र

(D) शब्द-संगीत रोकैत

४८१. बाल गजलमे 'स्वर' कोना जाँचल जाएत?

(A) स्वरक साहित्यिक अर्थ नहि

(B) स्वर केवल फॉन्ट अछि

(C) स्वर केवल गायकक आवाज

(D) की पंक्ति सचमुच बाल-जिज्ञासा आ बाल-भावसँ बोलैत अछि, कि वयस्क बनावटी आवाजसँ

४८२. बाल गजलमे बालिका-अनुभवक उपस्थिति किएक आवश्यक अछि?

(A) स्त्री-स्वर बाल-साहित्यमे निषिद्ध

(B) बालिका-अनुभव अप्रासंगिक

(C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही

(D) केवल बालकक अनुभव पर्याप्त

४८३. बाल गजलमे अनुवाद योग्यताक प्रश्न किएक जटिल अछि?

(A) रदीफ-काफिया, बाल-स्वर, लोकपद आ ध्वनि-खेल दोसरा भाषामे सहज नहि जाइत

(B) बाल स्वरक अनुवादमे बाधा नहि

(C) अनुवाद सदैव शब्दशः होइत

(D) ध्वनि महत्वहीन अछि

४८४. बाल गजलमे गीतात्मकता आ गजलत्वक संबंध की अछि?

(A) गीतात्मकता रहत तँ गजलत्व नहि रहत

(B) गीत आ गजल पूर्णतः एके अछि

(C) गजलत्व केवल शीर्षकसँ

(D) गीतात्मक लय रहि सकैत अछि, मुदा गजलत्व रदीफ-काफिया-बहर आ शेर-संरचनासँ बनैत अछि

४८५. बीहनि कथाक उपादेयता आजुक समयमे किएक बढ़ल अछि?

(A) तेज जीवन-गति मे छोट, मारक, विचारोत्तेजक गद्यरूप पाठक तक तुरन्त पहुँचैत अछि

(B) लम्बा पाठ असंभव तें साहित्य समाप्त

(C) छोट रूप गम्भीर नहि

(D) केवल मनोरंजन लेल

४८६. बीहनि कथा मे बाल-स्वर वा बाल-दृष्टि किएक असरदार भऽ सकैत अछि?

(A) बालक सोचैत नहि

(B) बालकक सरल दृष्टि समाजक पाखण्ड कैँ बेसी तीव्रता सँ उघारि सकैत अछि

(C) बाल-दृष्टि असाहित्यिक

(D) केवल वयस्क पात्र

४८७. मैथिली सी.डी. अल्बम गीत-संगीत विशेषांकक मूल केन्द्र की अछि?

(A) केवल पुरस्कार-सूची

(B) मैथिली गीत-संगीत, लोकगीत, सी.डी./डी.वी.डी. प्रयोग, विवाह गीत, सुन्दरकाण्ड एलबम आ बाल सी.डी. अभावक समग्र चर्चा

(C) केवल एक गायकक जीवनी

(D) केवल फिल्म समीक्षा

४८८. संपादकीयमे मैथिली सी.डी./अल्बम विशेषांकक प्रस्तुति किएक महत्त्वपूर्ण अछि?

(A) केवल विज्ञापन

(B) मात्र डाउनलोड सूचना

(C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि

(D) संगीतक नकार

४८९. बाल सी.डी. अल्बमक 'सर्वथा अभाव' पर गजेन्द्र ठाकुरक टिप्पणी कोन संकट देखबैत अछि?

(A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि

(B) बाल सामग्री अनावश्यक

(C) बच्चा मैथिली न सीखय

(D) सी.डी. केवल वयस्क लेल

४९०. बाल सी.डी. अभावक प्रश्न भाषा-संरक्षणसँ कोना जुड़ैत अछि?

(A) बालक सुनि नहि सकैत

(B) बच्चा कानसँ भाषा, लय, उच्चारण आ सांस्कृतिक शब्दावली ग्रहण करैत अछि

(C) भाषा केवल पुस्तकसँ सीखल जाए

(D) गीतक प्रभाव नहि

४९१. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

(A) बालगीत गौण

(B) बालक भाषा न सीखय

(C) अभाव लाभकारी

(D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि

४९२. गीत-संगीत विशेषांकक प्रश्नावलीमे कतेक प्रकारक विषय समेटल जाएब चाही?

(A) लोकगीत, विवाह गीत, वन्दना, एल्बम, बाल-सामग्री, डिजिटल माध्यम, आलोचना आ भाषा-संरक्षण

(B) केवल पृष्ठ संख्या

(C) केवल वर्ष-स्मरण

(D) केवल नाम-सूची

४९३. मैथिली गीत-संगीतमे बाल सी.डी. निर्माणक आदर्श दिशा की होयबाक चाही?

(A) लयहीन पाठ

(B) कठिन भाषा

(C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना

(D) वयस्क विषय

४९४. गीत-संगीत विशेषांकक आधार पर मैथिली सांस्कृतिक नीति लेल कोन सुझाव बनैत अछि?

(A) बाल-अल्बम निर्माण, लोकगीत अभिलेखन, गुणवत्तापूर्ण रेकॉर्डिंग, भाषा-शुद्धि आ डिजिटल आर्काइव विस्तार

(B) रेकॉर्डिंग रोकू

(C) लोकगीत विसरू

(D) बालसामग्री छोड़ू

४९५. मैथिली गीत-संगीतक प्रश्न-संख्या ३०–४० सँ बढ़ायब किएक उचित अछि?

(A) किएकि पृष्ठ-संख्या याद करब

(B) किएकि प्रश्न स्थिर चाही

(C) कारण अंकमे अनेक लेखक, अनेक विधा, संगीत-लेख, एल्बम-समीक्षा, बाल-सामग्री आ डिजिटल आर्काइवक प्रश्न अछि

(D) किएकि नाम दोहराएब

४९६. गीत-संगीत विशेषांकक समग्र संदेश की अछि?

(A) मैथिली गीत-संगीत परम्परा, आधुनिक माध्यम, बाल-संस्कार आ डिजिटल अभिलेखनक संग जीवित रहि सकैत अछि

(B) परम्परा आ आधुनिकता असंगत

(C) मैथिली संगीत समाप्त

(D) गीत भाषा-संरक्षणमे बेकार

४९७. मैथिली गीत-संगीत विशेषांक आजक यूट्यूब/स्ट्रीमिंग युगमे कोन शिक्षा दैत अछि?

(A) माध्यम बदलैत रहैत अछि, मुदा गुणवत्ता, भाषा, अभिलेखन आ बाल-संस्कारक प्रश्न स्थायी अछि

(B) नव माध्यममे भाषा गौण

(C) गुणक कसौटी खत्म

(D) इतिहासक जरूरत नहि

४९८. रामलोचन ठाकुरक लोककथा-संकलन/संपादनक महत्व की अछि?

(A) लोकस्मृतिक संरक्षण आ आधुनिक पाठक लेल मौखिक परम्पराक पुनर्पाठ

(B) लोककथा अप्रासंगिक करब

(C) केवल बाल-मनोरंजन

(D) मूल कथा बदलि देब

४९९. 'देशक नाम छलै सोन चिड़ैया' सन शीर्षक हुनकर आलोचनात्मक देश-दृष्टि किएक मानल जा सकैत अछि?

(A) ई अतीत-गौरव आ वर्तमान-विसंगतिक बीच प्रश्न उठबैत अछि

(B) केवल बालगीत

(C) देशक चर्चा नहि

(D) स्मृति निष्प्रयोजन

५००. 'लोकवेद आ लालकिला'क महत्त्व लेखमे कोना राखल गेल अछि?

(A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्त्वपूर्ण संकलन/विमर्श

(B) बाल-कविताक संग्रह

(C) हैकू नियमावली

(D) नाटक-समीक्षा मात्र

५०१. 'नोकरी' आ 'बुरबक' सन शीर्षक सभ विहनि कथाक सामाजिक भूमि की देखबैत अछि?

(A) रोजगार, वर्ग, भोलेपन, शोषण आ आम जीवनक तात्कालिकता

(B) केवल पौराणिक आख्यान

(C) प्रकृति-काव्यक संरचना

(D) बालगीतक लय

५०२. मैथिली बाल साहित्य लेखकसँ 'ङ' आ 'ञ' प्रयोगक आग्रहक मूल उद्देश्य की अछि?

(A) बच्चाकेँ सही ध्वनि-बोध देब आ मैथिलीक भाषिक विशिष्टता बचाएब

(B) लेखनकेँ कठिन बनएब

(C) देवनागरी हटाएब

(D) बाल साहित्यकेँ केवल व्याकरण-पुस्तक बनएब

५०३. आजुक 'उपभोक्तावादी, व्यक्तिवादी' समयमे उपनिषद/जातक/त्रिपिटकक प्रासंगिकता किएक बताओल गेल?

(A) ई सकारात्मक जीवन, सह-अस्तित्व आ नैतिक दृष्टिक वैकल्पिक संस्कार दे सकैत अछि

(B) ई केवल पुरान कथा अछि, आधुनिकतासँ असम्बद्ध

(C) ई बच्चाक लेल असम्भव कठिन अछि

(D) ई विज्ञान-विरोधी पाठ मात्र अछि

५०४. 'मिथिला' सं बच्चाक आत्मीय परिचय लेल पुस्तक-माला' योजनाक लक्ष्य की अछि?

(A) भावी पीढ़ीमे अपन देस-कोस, इतिहास, संस्कृति आ पहचान प्रति अनुराग जगाएब

(B) केवल अतीत-गान करब

(C) बालकें परीक्षा-तिथि रटाएब

(D) सांस्कृतिक विविधता हटाएब

५०५. बाल-साहित्य मे गोनू झा विषयक नवीनीकरणक अर्थ की हो सकैत अछि?

(A) छुच्छ हास्य-ठट्ठा सँ आगाँ बुद्धि, लोकबोध आ सांस्कृतिक ऊर्जा खोजब

(B) पुरान पात्र हटाएब

(C) केवल चुटकुला दोहराएब

(D) बालकें लोककथा नहि देब

५०६. प्रेमशंकर सिंहक 'मैथिली बाल काव्यधारा'मे जीवकान्तक बाल-कविता ककरा लेल विशिष्ट मानल गेल?

(A) टटका बाल-संवेदना, चंचलता, ग्रामीण परिवेश आ गीतात्मक सरलताक लेल

(B) केवल कठिन संस्कृत शब्दक लेल

(C) राजनीतिक व्यंग्यक लेल

(D) वयस्क दार्शनिक एकालापक लेल

५०७. 'कंप्यूटरक खेल' जकाँ आधुनिक विषय बाल साहित्यमे किएक आवश्यक अछि?

(A) बालकक वर्तमान तकनीकी संसारकेँ मातृभाषामे अर्थपूर्ण रूप देबाक लेल

(B) बाल-साहित्य केवल पुरान विषय पर रहए

(C) तकनीक मातृभाषामे नहि आबि सकैत

(D) खेल साहित्यक विरोधी अछि

५०८. बाल लेखनमे 'आइडेन्टिटी' खोजक अर्थ की?

(A) बच्चा अपन भाषा, भूगोल, इतिहास आ संस्कृति सँ आत्मीय परिचय बनाए

(B) केवल जातीय गर्वक नारा दे

(C) आधुनिक जीवन त्यागि दे

(D) दोसरा भाषासँ बैर राखए

५०९. बाल साहित्यमे 'सुपुरुष मैथिल' तैयार करबाक लक्ष्य ककरा दर्शबैत अछि?

(A) संस्कृति-सचेत, सकारात्मक, आधुनिक चुनौतीक सामना करए योग्य भावी नागरिक

(B) केवल अतीतमे अटकल व्यक्ति

(C) भाषाहीन आधुनिक बच्चा

(D) साहित्य-विमुख विद्यार्थी

५१०. बाल साहित्यमे मातृभाषा-आधारित आधुनिकता कोना सम्भव अछि?

(A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब

(B) आधुनिक विषय हटाएब

(C) केवल संस्कृत कथा राखब

(D) मातृभाषा छोड़ि देब

५११. रामखेलावन मंडार आ हुनक मंडलीक उल्लेख मैथिली रंगमंचक कोन पक्ष खोलैत अछि?

(A) केवल लिखित नाटकक पुरस्कार-सूची

(B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता

(C) केवल शहरी सभागारक परम्परा

(D) केवल बालगीतक पाठशाला

५१२. 'मैथिली नाटकक विकासमे आनंद जीक योगदान' शीर्षक लेखक मुख्य प्रयोजन की अछि?

(A) गजल-छन्दक गणना करब

(B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केंद्रमे आनब

(C) वेब-पत्रकारिताक तकनीक सिखाएब

(D) बालगीतक शब्दार्थ देब

५१३. 'डॉक्टर फॉस्टस' मैथिली पाठक लेल कोन नाट्य-विषयक शिक्षा दे सकैत अछि?

(A) घरेलू उपहारक हास्य

(B) बाल-कविता मात्र

(C) केवल विवाह-गीत

(D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना

५१४. 'मर्डर इन द कैथेड्रल' सन नाटक मैथिली नाट्य-विमर्शमे कोन धुरी जोड़ैत अछि?

(A) केवल गीत-संग्रह

(B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष

(C) केवल बाल-मनोरंजन

(D) केवल हास्य-झुमका प्रसंग

५१५. साहित्यिक चोरी पर बहसक उपस्थिति नाटक विशेषांकमे कोन नैतिक चेतना देखबैत अछि?

(A) बालगीतक नियम

(B) चोरीक समर्थन

(C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता

(D) समीक्षाक निषेध

५१६. 'छिन्नमस्ता'क मैथिली अनुवाद विशेषांकमे स्त्री-विमर्शक कोन द्वार खोलैत अछि?

(A) उपन्यासकेँ बालगीत बना दैत अछि

(B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि

(C) केवल हास्य-नाटकक रूपान्तरण करैत अछि

(D) स्त्री पात्रकेँ इतिहाससँ बाहर करैत अछि

५१७. मूल, बाल, युवा आ अनुवाद पुरस्कारक विभाजनक साहित्यिक अर्थ की अछि?

(A) साहित्यक विखंडन

(B) अनावश्यक वर्गीकरण

(C) केवल नाम बढ़ेबाक तरीका

(D) भिन्न पीढ़ी, विधा आ साहित्यिक आवश्यकताक संतुलित प्रतिनिधित्व

५१८. 'भामती' नाटकक उल्लेख सुशीलक रचना-संसारमे की जोड़ैत अछि?

(A) नाटकक अभाव

(B) केवल बाल-साहित्य

(C) केवल गीत-संग्रह

(D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम

५१९. “नशामुक्ति हित गाबी गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) 👋 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

(B) 👋 गोविंद झा ((IGNCA Site आर्काइव)

(C) 👋 पूनम मण्डल

(D) 👋 डॉ. शशिधर कुमर

५२०. What defines the 'Jayabar' category of Maithil Brahmins?

(A) It identifies a daughter.

(B) Those who were not formally registered in the Panji records.

(C) Ramanand.

(D) A person with the highest mastery or 'Sun' of music.

५२१. The text mentions a 'Sangeet Martand'; what does this title signify?

(A) Five generations from the mother and seven from the father.

(B) Parmanand (also known as Bacha)

(C) Sutech

(D) A person with the highest mastery or 'Sun' of music.

५२२. Kamal’s collection includes songs in the ‘Nachhari’ tradition. What is unique about the Nachhari genre?

(A) It is a form of classical Sanskrit drama

(B) It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina

(C) It is a war ballad

(D) It is a lullaby

५२३. Which of the following songs by Ravindra Nath Thakur became an anthem of Maithili identity, affirming pride in Mithila?

(A) Bhari Nagari Me Shor

(B) Chala Mithila Me Chal

(C) Kathi Ke Mithila Ke Maithil

(D) Ar Bakri Ghas Kho

५२४. What does this section most clearly suggest about Shabdashastram'?

(A) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading

(B) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line

(C) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

(D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

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(D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

५२६. What does this section most clearly suggest about Videha?

(A) Gajendra Thakur is the first Aruji of Maithili (Aruji means one knowledgeable about the prosody of Ghazals and its pioneer)

(B) Many stories, heard or unheard, that children hear from their elders at home, grandmothers, and tell among friends, Preeti Thakur has very skillfully encapsulated all those stories in Maithili picture stories

(C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found

(D) In literature, the protectors of the sacrificial fire, which is like an edited book, are the participating writers

५२७. Which answer matches the critical direction of Chapter 1?

(A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre.

(B) The chapter notes that ecocriticism Ecocriticism, developed in the 1990s by way of the work of Lawrence Buell, Cheryl Glotfelty, and Indian ecocritics like Ranjan Ghosh, looks closely at the representation of the natural world in literature and the ethical...

(C) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Bharata's Nāṭyaśāstra: Rasa in the Jhārū Poems Bharata Muni's Nāṭyaśāstra (c.

(D) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance.

५२८. Which option correctly summarizes a point from Chapter 1?

(A) Jha's explicit call for audio-visual documentation and publication of endangered folk songs was, at the time of its 2009 Videha publication, ahead of mainstream institutional practice in India.

(B) The chapter notes that women writers excluded from Sahitya Akademi assignments entirely.

(C) The book covers seventeen chapters that together constitute a social, cultural, ecological, economic, and spiritual biography of Arer village, a village in the Benipatti Block of Madhubani district, Bihar, situated along the Madhubani-Benipatti state road...

(D) The chapter notes that from a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā, insufficient precision in delimiting the scope of his narratives.

५२९. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

(A) The chapter notes that marx's accumulated labor is in poetic dialogue with Solanki's "freezing": if labor "freezes" -that is, strikes -the system collapses that rests on this labor.

(B) Arundhhati Devi, Mithilaak Vidushi Mahila (women scholars of Mithila).

(C) The chapter notes that goharaganesh Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp.

(D) And the entire Mithila began to stir as if a drought had broken.

५३०. According to Chapter 1, which statement best fits the discussion of Rahul Sankrityayan?

(A) The chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance.

(B) The chapter notes that scholars in the parallel line of inheritance, such as Rahul Sankrityayan and Subhadra Jha, have provided evidence that the linguistic features of these occult songs are fundamentally proto-Maithili, reflecting the lived experience of...

(C) The chapter notes that so, women should not be seen as objects of inference and knowledge.

(D) His work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X).

५३१. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

(A) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women’s poetry.

(B) The result is a form of śabdapramāṇa that serves as genuine knowledge: the interviews produce valid cognition (pramā) about the state of Maithili literature that could not be obtained by any other pramāṇa (neither perception nor inference alone).

(C) Jha repeatedly invokes longevity of commitment as a criterion: Rajanandan Lal Das worked for Maithili for thirty-five years; Ravindra Thakur composed Maithili songs across five decades; Ram Bhorosa Padi 'Bhramar' has served Maithili for nearly five decades...

(D) The chapter notes that origins of subaltern linguistic resistance; mobility over sedentary caste order.

५३२. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

(A) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.

(B) The chapter notes that koilī Kuhkai Āmak Ḍārr (The Cuckoo Calls on the Mango Branch) is a classic separation (viraha) song in the line of inheritance of Vidyapati’s padāvalī, reimagined in a contemporary register where the separated loved one is a pardeshī...

(C) The chapter notes that durganand Mandal represents the reproduction and expansion of this line of inheritance: a younger writer who has absorbed its values and practices and is extending them into new formal territories (critical review, social essay) and...

(D) The chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school.

५३३. Which answer matches the critical direction of Chapter 2?

(A) His poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities.

(B) Jha stands in this line of inheritance: his journalism and his fiction are not separate vocations but a single project of bearing witness, documenting social life with the observational precision the reporter's craft trains and the emotional depth the...

(C) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...

(D) Indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)...

५३४. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

(A) The chapter notes that th-14th century CE), the founder of the Navya-Nyāya school of Indian epistemology, was a native of Mithila, the very cultural heartland from which Amod Kumar Jha comes.

(B) His literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravanī gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage.

(C) The chapter notes that raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards.

(D) The interview collection Hum Puchhait Chhī is itself a Third Space performance: Munnaji, as interviewer, occupies a position that is simultaneously journalistic (a Western-origin form), literary-critical (operating inside the Maithili line of inheritance...

५३५. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

(A) The chapter notes that saussure's theory of language, spoken/written, contemporary literature or the linguistics of historical perspective, any major work or person is major, importance is a feeling, language in contemporary times or its historical...

(B) The chapter notes that many poems employ a repetitive, incantatory structure reminiscent of folk songs and jagar (awakening) chants.

(C) The chapter notes that this is a politically major choice, it insists that Maithili readers can and should encounter modernity's global dimensions.

(D) The Daughter: She married Sathe Upadhyaya of the Babhaniyam village, and their son Ratnakara is noted in genealogical records as Gangesha's grandson.

५३६. Which answer matches the critical direction of Chapter 2?

(A) The chapter notes that chaudhary represents the folk-devotional subaltern line of inheritance, musically sophisticated, theologically deep, institutionally invisible, while Acharya Sharan represents the classical-scholarly institutional line of inheritance...

(B) The chapter notes that walter Benjamin’s “The Task of the Translator” Walter Benjamin’s mystical-philosophical essay (1923, translated and introduced by Hannah Arendt in Illuminations) holds that translation releases the reine Sprache (pure language), the...

(C) The chapter notes that i n d i a n C r i t i c a l F r a m e w o r k s : R a s a , D h v a n i , a n d B h ā m a h a The Indian classical critical line of inheritance offers three principal frameworks for literary significance assessment: (a) Rasa theory...

(D) The chapter notes that furthermore, these records identify his wife, Vallabha, as a Charmkarini (from the leather-tanning caste).1 Parallel researchers argue these facts were suppressed to maintain elite social hierarchies, describing the erasure as an...

५३७. In the context of Gangesa Upadhyaya, which statement is accurate?

(A) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(B) The chapter notes that materials for the Study of Navya-Nyaya Logic.

(C) The archive provides: a consistently reproduced founding endorsement statement; a position of honour in the Videha community's canonical founding list; that extends the Videha literary movement's concerns into independent verse.

(D) The chapter notes that this focus on Nepal also includes contemporary figures such as Ram Bharos Kapari 'Bhramar' and Sujit Kumar Jha, whose journalism and storytelling are archived as essential voices of the NepalMaithili experience.

५३८. Which answer matches the critical direction of Chapter 3?

(A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).

(B) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.

(C) The chapter notes that however, its insistence on representing the perspective of a mute, orphaned, socially liminal female protagonist marks an major contribution to the feminist-subaltern strand of Maithili fiction.

(D) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation, linking the individual lyric to the folk line of inheritance of Maithili performance.

५३९. Which point is consistent with Chapter 3's treatment of The Maithili Ghazal?

(A) In Maithili, Jharudar performs the same structural role by way of the jhārū and gīt, giving voice to Mithila's women, farmers, and socially marginalised communities.

(B) The chapter notes that it is the land that produced Yajnavalkya's Brhadaranyaka Upanishad, the philosophical debates of Maitreyi, the Nyaya philosophy of Gautama, and the Navya Nyaya of Gangesa Upadhyaya.

(C) His Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language.

(D) The chapter notes that when water comes into the river, these villagers leave their homes and take shelter on the high embankments.

५४०. What does Chapter 3 most clearly emphasize about Hridaynath Mangeshkar?

(A) The chapter notes that this familial structure is essential for the survival of a minority language in the face of the linguistic hegemony of Hindi and English.

(B) His best-known verses were set to music by Hridaynath Mangeshkar and sung by Lata Mangeshkar and Asha Bhosle, giving Marathi ghazal a mass cultural reach comparable to the recorded Urdu ghazal line of inheritance.

(C) The chapter notes that hasya (The Comic): The "One Personality: Two Pictures" poem creates Hasya Rasa by juxtaposing a wealthy trader (Pokodimal) with his Alshasian dog and a "Scotland girl" against the backdrop of a "magnificent hotel".

(D) Anchinhar's willingness to critique senior figures by name, including recipients of major awards, is itself a political act.

५४१. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

(A) The chapter notes that edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili line of...

(B) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.

(C) Her argument, that 'while writing, the writer is neither male nor female, only the character'is a vakrokti (oblique statement) about the nature of literary empathy: it says obliquely what a direct statement about male authors writing women's experience...

(D) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

५४२. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

(A) In the context of the death of God and the end of history, how long will Maithili stories keep telling tales?

(B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit...

(C) As the granddaughter of Upendra Nath Jha Vyas, she carries and transmits a specific literary family’s contribution to Maithili culture in a form that the official literary historiography has failed to record.

(D) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).

५४३. Which option correctly summarizes a point from Chapter 4?

(A) In Dalit poetry: Anger is an aesthetic category, not a flaw.

(B) The chapter notes that understanding these figures contextualises the TattvaCintāmaṇi not as a sudden innovation but as the culmination of centuries of cumulative Maithila logical line of inheritance.

(C) The story critiques Brahminical notions of ritual obligation (filial duty defined by son, not daughter) while simultaneously celebrating a lowcaste man's aspiration and achievement.

(D) The songs Renu uses span the full range of Maithili folk song traditions: Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands/seasonal migrants), Samachakwa (songs of the SamaChakeva festival), Jhumar, Kajri, and Chhath songs.

५४४. According to Chapter 4, which statement best fits the discussion of Dalit Literary Criticism?

(A) His citation practice acknowledges the Dhaka University manuscript, Prof.

(B) The Vāsantī Gīta alongside Samasya creates a characteristic Parallel History juxtaposition: the celebration of spring placed against the hard reality of 'problem'.

(C) The Dalit woman is neither merely a representative of Dalits nor merely of women -she is a third category whose experience is different from and more complex than either.

(D) The song line of inheritance is the collective Apta: the accumulated testimony of generations of singers whose combined authority validates the line of inheritance's content.

५४५. In Chapter 6 (Dalit Literary Criticism), which option reflects the chapter's argument?

(A) In Dalit literature, these two rasas appear rarely but not entirely absent.

(B) The narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghab, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty.

(C) The critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.

(D) The collection thus belongs to the long line of inheritance of Maithili devotional geet (song) addressed to the village goddess and household deity, a line of inheritance that runs from the folk-religious songs of Mithila’s subaltern communities by way of...

५४६. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

(A) The chapter notes that it recognizes rasa theory not as a closed system of rules but as a living, evolving line of inheritance of thought about aesthetic experience.

(B) The chapter notes that prasad's contribution as one strand in the samāntar (parallel, simultaneous) development of Maithili literature in the digital age, a strand that is simultaneously connected to the classical line of inheritance (his use of...

(C) The novel is dedicated to his grandmother, Shrimati Balmukhi Devi.

(D) The chapter notes that c h a p t e r I I : B e c h a n T h a k u r, L i f e , C o n t e x t , a n d T h e a t r i c a l M i s s i o n 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur...

५४७. What does Chapter 7 most clearly emphasize about Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

(A) The Arabic word ghazal (غزل) is thought to derive from a root associated with the act of spinning yarn or thread, a metaphor for the weaving of words, and has also been interpreted as the sound of a dying gazelle, an image consonant with the form's...

(B) The chapter notes that he is distinct from the primal poet of Maithili, Vidyapati (pre-Jyotirishvara).

(C) The theoretical implications of this work intersect with a fundamental question raised inside Indian grammatical thought by the Mīmāṃsakas and Vaiyākaraṇas: what is the minimal phonological unit of language?

(D) The chapter notes that kalpana Jha’s devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent...

५४८. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

(A) The chapter notes that navya-Nyāya Epistemology: Gaṅgeśa's Analytical Technique Applied to Literary Criticism The application of Navya-Nyāya epistemological technique to literary criticism is perhaps the most distinctive and innovative dimension of this...

(B) The crow (kauā) is one of the most culturally loaded birds in the Indian line of inheritance: associated with ancestors, with intelligence and cunning, with the liminal space between the domestic and the wild (crows live on human refuse and habitation)...

(C) The Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be...

(D) The real Maithili women who have migrated, or waited for migrants, are replaced by a literary construct, the virahini (woman in separation) of Sanskritized poetics.

५४९. According to Chapter 7, which statement best fits the discussion of Avadhia Thakur?

(A) The chapter notes that that his compositions entered the folk devotional line of inheritance alongside anonymous traditional songs is a demonstration of the Maithili line of inheritance's refusal to separate 'learned' and 'popular' religious culture.

(B) The chapter notes that sabda Pramāṇa (Verbal Testimony): The poet repeatedly validates his claims by citing Vedas and Puranas, using "Valid Testimony" as the primary instrument of knowledge (Pramāṇa) to establish the necessity of devotion.

(C) The chapter notes that shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village.

(D) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them.

५५०. What is the best reading of the chapter's discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

(A) The chapter notes that ira Mallick is also Smtā Editor of the ‘Stri Kona’ section of Videha) Mallick's piece extends the feminist critical dimension of the reception, situating Preeti Thakur's contribution inside the broader women's line of inheritance in...

(B) The biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition...

(C) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.

(D) The chapter notes that this regional grounding challenges the universalizing tendencies of both classical Sanskrit aesthetics and Western literary theory.

५५१. What does Chapter 8 most clearly emphasize about Abha Jha?

(A) As an archivist and cultural historian, his book Maithili Web Patrakaritak Itihas (A History of Maithili Web Journalism, Shashi Prakashan, 2023) provides the most comprehensive account available of how Maithili literary culture found its primary...

(B) The chapter notes that however, the secondary female characters in his novels, particularly in Chameli Rani and Abara Nahitan, often come from lower social positions and carry the novel's most incisive social commentary.

(C) The Parallel History perspective explains this: Buch’s non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of...

(D) Her identification of 'madhyamarg' (middle path) as Ashok's dominant aesthetic orientation maps onto the rasa critical frame's concept of shantarasa, the rasa of philosophical equanimity, the state that arises from seeing beyond both extreme optimism and...

५५२. Which option correctly summarizes a point from Chapter 9?

(A) The Geet (Song-Poem) as Literary Form: Indian Theoretical critical frame 4.1 Rasa Theory and the Lyric Emotion 4.2 Dhvani Theory: Resonance in Song 4.3 Raga-Bhas and the Classical Music line of inheritance 4.4 Lochana's Ragatarangini and the Mithila Music...

(B) The foundation of his research is not just the laboratory, but the chaurs, fields, and villages trapped inside embankments in North Bihar, where he continuously traveled.

(C) His documented contributions in two Sadeha volumes demonstrate a writer whose strengths lie in compression, irony, and contemporary social observation.

(D) The chapter notes that pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.

५५३. What is the best reading of the chapter's discussion of Kichu Ghazal?

(A) Videha Sadeha 15 (Prelim_15): Kichu Ghazal + Aṃganāme Kucala Kauā (अंगनामे कुचरल कौआThe Crow Scratching in the Courtyard), pp.

(B) The singer is therefore, in the classical Indian critical frame, a primary rasa-medium: the one by way of whose voice the emotional essences of the text are made audible and felt.

(C) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power.

(D) The chapter notes that this is pan-theism in the specifically Mithila devotional mode.

५५४. Which answer matches the critical direction of Chapter 10?

(A) The story of Ramananda Sahu who "never wore a moustache again" after the British pulled his moustache hairs out one by one is not merely a biographical detail: it resonates with the entire structure of colonial humiliation and its embodied aftermath.

(B) Jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu').

(C) A writer who has spent four decades writing stories is also a reader of unusual depth and honesty, his critical assessments are informed by direct knowledge of what it costs to write.

(D) The present study documents three confirmed contributions (Videha 358, Videha 409, and the Srikant Thakur Vidyalankar series) and their substantive critical analysis.

५५५. According to Chapter 11, which statement best fits the discussion of Amod Kumar Jha?

(A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.

(B) All six novels place women at or near the narrative centre.

(C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.

(D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

५५६. In Chapter 11 (Amod Kumar Jha), which option reflects the chapter's argument?

(A) The chapter notes that iI CRITICAL APPRECIATION OF THE WORKS OF KALPANA JHA, BOKARO Poet Voice of Steel City Mithila Diaspora Lyricist Analysed by way of Indian & Western Literary Theory | Videha Parallel History critical frame Navya-Nyāya Epistemology of...

(B) The chapter notes that jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of bimba, noting that image theory has been extensively discussed in...

(C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.

(D) The chapter notes that Annexure-2, A Critical Appraisal of Vidyapati's Bidesiya A Critical Appraisal of Vidyapati's Bidesiya I approach this Maithili theatrical text, or rather, this performance script rooted in Vidyapati's padavali, with the...

५५७. According to Chapter 12, which statement best fits the discussion of Badlait Samaj?

(A) The capacity to move across these three very different rasa-registers, the devotionaltranscendent, the festive-comic, and the lyric-amorous, inside a single Videha corpus marks Mishra as a poet of genuine generic breadth.

(B) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.

(C) The chapter notes that nari-Jeevan Geet: Women's Experience Several songs voice the perspective of women in traditional Mithila domestic life: the young wife longing for her absent husband, the older woman sharing domestic wisdom with the younger, the...

(D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion.

५५८. Which option correctly summarizes a point from Chapter 13?

(A) His father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility.

(B) The report's discussion of Maithili children's song (bāl gīt) and riddle (paheli) applies the Nāṭyaśāstra's concepts of sukumāra (delicate/tender aesthetic) and audārikā (robust/popular aesthetic) to distinguish between literary children's poetry and folk...

(C) The movement's avant-garde productions, such as Ulkamukha, employ the Natyadharmi style to explore historical and metaphysical themes, using "magic realism" to represent truths that exceed simple observation.

(D) The chapter notes that n e p a l ' s L i t e r a r y Aw a r d E c o s y s t e m f o r M a i t h i l i Maithili is the second most widely spoken language in Nepal, with major populations in the Terai (Madhesh) region.

५५९. What is the best reading of the chapter's discussion of Mānuṣīmahi Sa?

(A) In the critical frame of Lawrence Buell's ecocriticism, Mandal's poetry performs what Buell calls 'environmental representation', a mode of writing that takes the non-human world seriously as a presence and a force, not merely as backdrop or symbol for...

(B) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation.

(C) The chapter notes that i n s t i t u t i o n a l a n d S o c i a l C o n t r i b u t i o n s 6.1 Maithili Academy Thakur’s appointment to the Bihar Government’s Maithili Academy represented the most institutionally consequential phase of his career.

(D) The Videha Samman for performing arts recognized, in its earliest iterations: Parmanand Thakur (harmonium), Bulan Raut (dholak), Bahadur Ram (rasnachowki player), and Hari Narayan Mandal (nritya/dance), folk musicians and performers who would never appear...

५६०. Which point is consistent with Chapter 14's treatment of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

(A) The most sustained and emotionally powerful of these are the viraha songs, the separated wife's lament for her absent husband (gone to the city, to 'pardesh'), written in the Maithili women's song line of inheritance.

(B) His name 'Rain' is a Muslim community surname found in Mithila and the wider Bihar-UP region, and his first name Ashraf is a classical Arabic name meaning 'noble/honourable'.

(C) His story collection Daidigam (2017), the subject of Abha Jha's essay, contains fifteen stories.

(D) In this article, Mandal analyzes Thakur’s multifaceted role as a pioneer of Maithili digital journalism, his contributions to Panji literature, and his development of Maithili-English computer dictionaries.

५६१. According to Chapter 15, which statement best fits the discussion of Arvind Thakur?

(A) These songs are in the line of inheritance of the massive body of oral women's literature (jaankari geet, sohar, Vivah geet) that serves as the unofficial literary canon of Mithila, the literature produced by women, for women, in domestic and ritual contexts.

(B) The chapter notes that lalita Jha's contribution to this preservation project places her firmly in the line of inheritance of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and...

(C) The suppression of this testimony by Ramanath Jha serves as what the Videha critical frame calls 'honour-killing of truth'a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.

(D) The chapter notes that centres on Arvind Thakur, Free-Spirited Voice of Maithili.

५६२. Which option correctly summarizes a point from Chapter 15?

(A) The chapter notes that cE), offers a distinctive epistemological critical frame for analysing how song-poetry produces knowledge and valid experience.

(B) The chapter notes that both men used their social marginality as literary resource: their intimate knowledge of the lives of the rural poor, the women left behind by migrating husbands, the victims of dowry and caste violence, gave their work an authority...

(C) The chapter notes that bharata Muni recognises eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth.

(D) His self-description as ‘bharatvaadi’ (Indian nationalist) is interesting in this context: it signals a commitment to the constitutional vision of India, inclusive, democratic, secular, as distinct from a Hindu-nationalist or caste-supremacist vision.

५६३. Which answer matches the critical direction of Chapter 16?

(A) The chapter notes that nav Kavita: Core Theme: Experimentation in poetic form./ Structuralist: Break from classical meter : Fragmented poetic units /Post-Structuralist: Language resists closure / Modernist/Postmodernist: Emphasis on: Alienation /...

(B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(C) The chapter notes that given Maithili's constitutional recognition as one of Nepal's national languages, the absence of commensurate institutional support from Nepal's national academy is a major failure of the democratic cultural project.

(D) The chapter notes that bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters.

५६४. According to Chapter 16, which statement best fits the discussion of Unfinished Story' From?

(A) The recurrence of the image of the bird throughout the text, Selma compared at various points to a free bird, a bird in a cage, a wounded bird, gains additional resonance in Maithili because the pankhi/pakshi motif is deeply embedded in Maithili folk song...

(B) Abhilasha (2021): Short Story Collection 5.4.1 Evolution from Anubhuti Abhilasha (Desire / Aspiration), published in 2021 by Antika Prakashan Pvt.

(C) The chapter notes that narratology: Technique, Voice, and the 'Unfinished Story' From a formal narratological perspective (drawing on Gérard Genette, Seymour Chatman, and the Russian formalists), Ashok's fiction reveals a distinctive set of strategies and...

(D) The chapter notes that 'Āba nai nārī rahab anārī / banabai saktī kaṭhor yau' ('Now women will not remain illiterate / We will become strong and firm').

५६५. In the context of Ashok (Kathakar Ashok), which statement is accurate?

(A) The chapter notes that dhvani: The dawn performance context creates a resonant double meaning: the literal 'wake up' (ceta) addressed to the devotee's mind is simultaneous with the actual physical awakening happening as the song is sung at dawn.

(B) Ashok's Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok...

(C) Maithili readers have not had such strong fiction in recent years.

(D) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry.

५६६. What is the best reading of the chapter's discussion of Deepak Chaudhary?

(A) The chapter notes that political Journalism: Elections and the Communal Question Jha's political journalism, on Bihar elections (voter enthusiasm, Rahul Gandhi's Bihar mission, BJP's power-seeking agenda), shows that the Videha parallel journalism line of...

(B) The publication of the Geet Sangraha is thus not the endpoint of the songs' life but a preservation/distribution mechanism for the performance line of inheritance.

(C) His editor for Posput, the senior writer Kalikant Jha 'Trishit' of Depura Rupa-itha, Janakpur, is an established figure of the Maithili literary world.

(D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.

५६७. Which answer matches the critical direction of Chapter 17?

(A) The chapter notes that hughes's strategy of claiming American cultural belonging, asserting African American identity as key to American national identity, not marginal to it, has a direct parallel in Paswan's poetry, which claims Maithili cultural...

(B) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.

(C) The chapter notes that relationship to Predecessors and Contemporaries Kamat's work stands in a clear lineage of Maithili women's writing, from the oral line of inheritance of Maithili women's folk songs (the Sāmā Cākeva songs, for instance), by way of the...

(D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships.

५६८. In the context of Binay Bhushan, which statement is accurate?

(A) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.

(B) The chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: “Bhorukawa” (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one.

(C) Her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection ‘Gosaaunik Geet’ (गोसाउनिक गीत), the social-reform song-collection ‘Nashamukti Hit Gaabi Geet’ (नशामुक्ति हित गाबी गीत), the...

(D) The breast cancer story is literally a text of 'white ink'writing that flows from the specific physical experience of women's bodies, from the territory that dominant Maithili literary discourse has rendered invisible.

५६९. Which option correctly summarizes a point from Chapter 20?

(A) The chapter notes that literature and music pervaded his household from childhood.

(B) The chapter notes that shared Responsibility: The author argues for a "50-50" responsibility inside the family and society to ensure women's education and literacy.

(C) The chapter notes that he is aware that the language in which one publishes determines who can read one's work, and he navigates this constraint strategically.

(D) In Ujāra Parbak Khoj, the title's dhvani operation is exemplary: the expressed meaning is "a search for the festival of light"; the indicated meaning is "the poet seeks cultural and communal illumination for his people"; the suggested meaning opens onto...

५७०. What is the best reading of the chapter's discussion of Binay Bhushan?

(A) The chapter notes that from this emerges a new poetics of Dalit object poetics: by way of the object, making the Dalit woman's labor, knowledge, and identity visible.

(B) Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors, a gap his research makes visible and actionable.

(C) The chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate.

(D) The chapter notes that formal Innovation: The Bīhani Kathā The Bīhani Kathā (seed story) is perhaps the most major formal innovation of the Videha archive.

५७१. Which point is consistent with Chapter 21's treatment of Kalikant Jha 'Buch' and Satyanand Pathak?

(A) The result: a poet of the highest calibre remained invisible to the literary establishment.

(B) The chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent...

(C) The chapter notes that secondary Sources: Indian Critical line of inheritance Bharata Muni.

(D) The phrase functions like a dhvani-sphoṭa (explosion of suggested meaning) that the reader must realize on their own, exactly as Bhūkhan Kakā says: "Think on this formula, all meanings will be understood." c.

५७२. What does Chapter 21 most clearly emphasize about Satirical Poetry?

(A) After that, the influx of students from Bengal to Mithila ceased, and with it, the outward flow of Mithila's plays and Padavali.

(B) The chapter notes that shambhu Kumar Singh Singh, Shambhu Kumar. 'Maithili Sahityak Kaal-Nirdharan'.

(C) The chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila's Misery)...

(D) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection).

५७३. Which answer matches the critical direction of Chapter 21?

(A) The chapter notes that this is not a limitation of his characterisation but its epistemological distinctiveness, and Navya Nyaya gives us the conceptual vocabulary to name it.

(B) The chapter notes that this multilingual texture is not 'code-switching' in a deficit sense but a sophisticated representation of the actual linguistic life of the urban poor in contemporary India, a life in which Bhojpuri, Maithili, Hindi, and filmi...

(C) The chapter notes that nature and Landscape Poetry: Jethee Karah (The Old River Kareh), Bhadaiya Holi (Monsoon Holi), Gamay Mon Padhai (I Miss the Village), Pavas Chaumasa, Chaitee (Spring Songs).

(D) The chapter notes that kamla Chaudhary's cultural essays 'defamiliarise' the material objects of women's lives by subjecting them to scholarly scrutiny.

५७४. In the context of Kalikant Jha 'Buch' and Satyanand Pathak, which statement is accurate?

(A) The chapter notes that third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa...

(B) In mainstream Indian philosophical historiography, Gangesa Upadhyaya is revered as the undisputed architect of Navya-Nyaya.

(C) The Parallel History perspective explains this: Buch's non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of...

(D) The chapter notes that kamat recognises the key themes of Munni Kamat's work, longing, nostalgia, and the resilience of the female voice in the diaspora, as essential components of the modern Maithili experience.

५७५. Which option correctly summarizes a point from Chapter 22?

(A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.

(B) The chapter notes that mishra Twenty : Buchchidai Twenty-One Maithili female-writing stands on a certain ground.

(C) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.

(D) His research has been awarded the Ashoka Fellowship and several prestigious honors.

५७६. Which option correctly summarizes a point from Chapter 22?

(A) The poem is one of the most discussed in modern Maithili critical discourse.

(B) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādīka Gīta | Sadeha 10...

(C) His prose rhythm in Maithili has been noted by multiple critics as unusually musical, a quality that suggests padavali influence on syntax rather than mere subject matter.

(D) The chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions.

५७७. In the context of Dinesh Kumar Mishra, which statement is accurate?

(A) These are precisely the themes that the Videha Parallel History recognises as systematically excluded from the institutional Maithili literary canon.

(B) Apart from mythological texts, legends, folklore, and folk songs, written information about the Kosi was prepared by the British.

(C) The chapter notes that both assert the dignity and validity of Maithili against the hegemonic pressure of dominant languages (Nepali in Nepal, Hindi in India) and canonical literary establishments.

(D) These women poets have shown their respective expressions in their respective poetry.

५७८. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

(A) The chapter notes that mānak in Sanskrit/Hindi/Maithili denotes standard, norm, measure, manak as in standardisation.

(B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...

(C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.

(D) The chapter notes that critical Assessment Sasarphānī (1940) is an early and major contribution to Maithili social-realist fiction predating the post-Independence institutionalisation of the Sahitya Akademi.

५७९. Which answer matches the critical direction of Chapter 22?

(A) The chapter notes that hell Inside the Embankments: Tragedy of 380 Villages: When embankments were built on both sides of the Kosi, the width between them ranged from 5 to 16 km.

(B) The chapter notes that it is a substantial work, spanning thirty pages in the Sadeha 30 compilation (pages 1154-1183), that combines cultural advocacy, musicological documentation, religious-cultural history, and anthological presentation of folk songs.

(C) The chapter notes that ranajit Guha and Gayatri Spivak: Subaltern Studies (1982-), Applied to Dalit-Madhesi cultural representation.

(D) The chapter notes that one sermon holds that women should always be subordinate to men.

५८०. What is the best reading of the chapter's discussion of Traditional Approach?

(A) The chapter notes that vachaspati Misra: An unparalleled scholar of all Shastras.

(B) The chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila’s Misery)...

(C) The chapter notes that politics of Knowledge and Traditional Approach: A major part of Dr.

(D) The chapter notes that this is Indian literarycritical thinking at its most productive: neither reverent antiquarianism nor dismissive modernism, but a genuine engagement across time.

५८१. Which point is consistent with Chapter 22's treatment of Kumar Mishra's?

(A) The chapter notes that this independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.

(B) The chapter notes that facebook is a medium of immediacy, informality, and democratic mass participation, the polar opposite of the formal scholarly monograph or the canonical literary text.

(C) The chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the Kosi, but a serious analysis of the consequences of the modern development model.

(D) The most sustained and emotionally powerful of these are the viraha songs, the separated wife's lament for her absent husband (gone to the city, to 'pardesh'), written in the Maithili women's song line of inheritance.

५८२. What does Chapter 22 most clearly emphasize about Sitab Diyara?

(A) The situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly.

(B) The Videha Parallel History critical frame consistently insists on the continuity between the Adi Kavi (Pre-Jyotirishwar Vidyapati), Vidyapati Thakkurah (1350-1435), and the democratic oral line of inheritance that has transmitted their legacy.

(C) In Kamal's case, the female-voiced songs raise interesting questions: a male poet ventriloquising the female perspective in a traditionally female song genre.

(D) The chapter notes that how has the localization of Urdu words (present in the Telugu Telangana dialect) been handled in the Maithili translation?

५८३. Which option correctly summarizes a point from Chapter 22?

(A) The chapter notes that women of the category of 'Babi', 'Mai', 'Pius' used to say, 'How does he practice medicine, being so shameless?' Gyanchan was a lover of songs.

(B) The chapter notes that (Write, but do not speak ill of your mother tongue Maithili)”,, a verse by Kavivara Sitaram Jha that profoundly moved the young Rajnandan Lal Das This poem's impact on the young Rajnandan was transformative.

(C) The chapter notes that maun's fieldwork deploys both: the raw encounter with the folk line of inheritance as it actually exists, and the interpretive frame that enables him to recognize what he is observing as belonging to the Salahes or Lorik or Bihula...

(D) The chapter notes that by way of a deep examination of Bihar Legislative Assembly debates, contemporary newspaper accounts, and oral histories, the story of Bihar's floods and droughts emerges not as a series of separate natural disasters, but as a...

५८४. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

(A) The chapter notes that gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.

(B) The chapter notes that bSS argued that they were doing work at a lower cost by way of village panchayats.

(C) The folk song line of inheritance which in Mithila is overwhelmingly a women's line of inheritance gives Renu's female characters a voice that the patriarchal social order cannot entirely suppress.

(D) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.

५८५. In the context of Dinesh Kumar Mishra, which statement is accurate?

(A) The chapter notes that floods remain a fate for Bihar even today, but the history of 1953-55 warns us that rivers cannot be conquered by merely 'imprisoning' them in embankments.

(B) The chapter notes that sHIV KUMAR PRASAD Primary Texts Studied: Manak Haat (मनक हाट), Maithili Poetry Anthology, 2021 Rag-Virag (राग-विराग), Maithili Poetry Anthology, 2024 ADDENDUM: 2 Socio-Cultural Realism and Linguistic Preservation: A Comprehensive...

(C) The chapter notes that pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.

(D) The chapter notes that nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author’s legal experience.

५८६. What is the best reading of the chapter's discussion of Durganand Mandal?

(A) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.

(B) The chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of consciousness and the body as the...

(C) In Navya Nyaya terms, Dhadhait Navki Kaniyank Lahas constructs the most powerful Badhakapramana of all: the bride's burned body is the ultimate counter-instance that defeats the Vyapti 'the dowry system is natural/inevitable.' The dramatic spectacle of...

(D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play...

५८७. What is the best reading of the chapter's discussion of Durganand Mandal?

(A) The chapter notes that vI: Navya-Nyāya from Gaṅgeśa to Raghunātha Śiromaṇi.

(B) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādīka Gīta | Sadeha 10...

(C) His critical method is essentially sociological, he reads the novel as a document of social processes, aligning with Lukács's theory of the 'type' as a crystallisation of social forces.

(D) The chapter notes that cOMPARATIVE STUDY: JHARUDAR AMONG MAITHILI WRITERS 9.1 Jharudar and Vidyapati (c.

५८८. Which point is consistent with Chapter 23's treatment of Bechan Thakur's Play?

(A) The chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view...

(B) The chapter notes that review of Bechan Thakur's Play 'Beṭīk Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭīk apmān āo chīnardevī') is a major critical document.

(C) The raga are named but not notated; the movement is indicated but not choreographed; the audience interaction is noted but not described.

(D) Applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values.

५८९. In Chapter 25 (Hitendra Gupta (Delhi)), which option reflects the chapter's argument?

(A) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs.

(B) Applied as a critical methodology to Mandal's fiction, this tripartite analytical structure illuminates his narrative technique: Viśeṣya (Substrate): The social body of the Maithili village, its structures of caste, kinship, and agricultural economy...

(C) The chapter places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature.

(D) The Dalit woman is neither merely a representative of Dalits nor merely of women -she is a third category whose experience is different from and more complex than either.

५९०. Which point is consistent with Chapter 25's treatment of Nahi Khulata Navakā?

(A) The chapter notes that with an estimated 30-50 million speakers, it is among the largest Indian languages without a separate state.

(B) The chapter notes that 'Āba Nahi Khulata Navakā Śarābaka Dokāna', Critical Analysis This piece covers the Bihar government's policy decision to prohibit new liquor shop licences, a major social policy story in the Bihar-Jharkhand political landscape with...

(C) His poetry is simultaneously classical and modern: classical in its grounding in Sanskrit Rasa theory and folk oral line of inheritance, modern in its engagement with postcolonial realities and its formally restrained, imagistic sensibility.

(D) The poem documents the multiple layers of a Maithili woman's life, agricultural labour, domestic oppression, and the cultural line of inheritance of women's songs (sohar at birth, samadain at marriage), without romanticising any layer.

५९१. Which answer matches the critical direction of Chapter 26?

(A) The Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)...

(B) The chapter notes that it ensures that the language of Janaka and Vidyapati is not just a memory of the past, but a vibrant, living force in the digital age.

(C) The chapter notes that feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.

(D) The chapter notes that this is a pattern noted and celebrated in multiple articles in Videha Issue 405.

५९२. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha?

(A) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon...

(B) The chapter notes that centres on Hriday Narayan Jha, Complete Critical Appreciation.

(C) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.

(D) Jha's stories document the consequences of these dual marginalisations on individual lives: in 'Choṭasan bāt', the emigration of young men is not a personal adventure but a forced response to economic exclusion; in 'Gāma ghūrlāpar', the village-to-city...

५९३. What is the best reading of the chapter's discussion of Documented Work?

(A) The chapter notes that rasa Theory and the Aesthetics of Subaltern Experience The rasa theory of Bharatamuni and Abhinavagupta provides the classical Indian critical frame for understanding the emotional register of Mandal's work.

(B) The chapter notes that primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages...

(C) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(D) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil', an honour that marks his stature in the contemporary Maithili literary world.

५९४. Which point is consistent with Chapter 27's treatment of Hriday Narayan Jha?

(A) The chapter notes that she is no longer the vibrant girl from the cinema; she is skeletal, pale, and broken, a victim of the traditional marriage system.

(B) The songs exist inside and for the performance contexts of the Maithili diaspora community in Kolkata: puja celebrations, festival performances, cultural events organised by Mithila Sanskriti Parishad.

(C) The essay's full title signals its orientation: it is not a celebration of a living line of inheritance but a lament for an endangered one, and its purpose is simultaneously archival (to document what is being lost) and activist (to call for systematic...

(D) The chapter notes that has the writer expanded the literary horizon?

५९५. What does Chapter 27 most clearly emphasize about Hriday Narayan Jha?

(A) The chapter notes that traditional: 'Karu bhava sāgara pāra he jananī...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman.

(B) The chapter notes that . "Without Bent Spine": Poetic Declaration of Dalit Dignity "Come, / if you can come, / I will teach you to pick up bones -/ I will show you a spine that has not bent." This line is the philosophical-political essence of the entire...

(C) After seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.' 3.2 Dhadhait Navki...

(D) The chapter notes that by way of all these lenses, Bimbak Pathar emerges as a major collection in modern Maithili poetry, wide in its social range, formally varied, politically alert, and humanistically committed.

५९६. Which answer matches the critical direction of Chapter 27?

(A) The chapter notes that , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon.

(B) The chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the...

(C) The chapter notes that its discussion connects Kameshwar Jha 'Kamal' with critical appreciation, literary history and the Videha critical frame.

(D) The chapter notes that critical monographs on Maithili literary forms are rare; serious sustained analysis of the short story as a genre inside Maithili literature is rarer still.

५९७. Which option correctly summarizes a point from Chapter 27?

(A) The feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated...

(B) The chapter notes that navya-Nyaya Analysis of the Translation’s Knowledge-Claims Applying the Anumana-Khanda (Inference) critical frame of Gangesa’s Tattvacintamani: any translation claims, implicitly, a vyapti, an invariable concomitance, between the...

(C) The chapter notes that pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst.

(D) The chapter notes that s u m m a r y A s s e s s m e n t Ravindra Nath Thakur was the most major architect of modern Maithili performance culture in the second half of the twentieth century.

५९८. Which option correctly summarizes a point from Chapter 28?

(A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...

(B) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.

(C) The title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region.

(D) Thakur documents that the jury voted, not on literary merit, but along caste lines, resulting in the rejection of Munni Kamat's poetry collection Antatah, which Thakur regards as clearly the superior work, in favour of a candidate whose primary...

५९९. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

(A) The chapter notes that rasa-niṣpatti (Manifestation of Rasa): Does this literature achieve Rasa-niṣpatti, or does it founder on the limits of Rasa?

(B) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play...

(C) The chapter notes that navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangesha Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding.

(D) The result is that when an embankment breaches, water enters villages from a great height, causing far greater devastation.

६००. What is the best reading of the chapter's discussion of Mithila & Maithili?

(A) The Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary.

(B) The chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.

(C) The chapter notes that buell's criteria for "ecocentric" literature, that the nonhuman environment is present not merely as a frame but as a presence; that human interest is not the only interest; that human accountability to the environment is part of the...

(D) The chapter notes that momak Pahlait Adhar (Lips Melting Like Wax, 2047 BS / 1990 CE), Geet-Ghazal Collection This collection of songs and ghazals shows Bhramar's lyrical range: the erotic and the romantic, the lips melting with desire, in contrast to the...

६०१. Which point is consistent with Chapter 30's treatment of Jagdish Chandra Thakur?

(A) The chapter notes that its discussion connects Jagdish Chandra Thakur 'Anil' with critical appreciation, literary history and the Videha critical frame.

(B) The chapter notes that third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa...

(C) His collective works, spanning poetry in Bhasha ke na Bantiyo, investigative essays in Gagar me Sagar: Nav Vaichariki, and narrative realism in Raniyaan Bhikharin, constitute a systematic attempt to dismantle elite hegemony and linguistic exclusion.

(D) The songs Renu uses span the full range of Maithili folk song traditions: Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands/seasonal migrants), Samachakwa (songs of the SamaChakeva festival), Jhumar, Kajri, and Chhath songs.

६०२. What is the best reading of the chapter's discussion of Children's Festival?

(A) A Parallel History of Mithila & Maithili Literature.

(B) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry.

(C) The compound sanket (sign, signal, gesture, indication) is particularly rich: it suggests that time is not merely a neutral medium but a cultural language, a system of signs that encodes meaning for those who know how to read them.

(D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...

६०३. According to Chapter 30, which statement best fits the discussion of Jagdish Chandra Thakur 'Anil'?

(A) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether...

(B) The chapter notes that this is pan-theism in the specifically Mithila devotional mode.

(C) The chapter notes that it commanded him to tell the story of Rama to "the daughter of Videha" (Sita) in his own mother tongue, Maithili.

(D) The Parallel History critical frame also helps understand the significance of the three collections' simultaneous publication.

६०४. What does Chapter 30 most clearly emphasize about Song Collection Geet Ganga?

(A) The story's minimalism is formally controlled.

(B) The chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk...

(C) The chapter notes that but these are the natural growing edges of a first collection, and the Videha community's collective mentorship, Anchinhar's bahr guidance, Thakur's editorial critical frame, the example of the broader ghazal line of inheritance...

(D) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.

६०५. In Chapter 30 (Jagdish Chandra Thakur 'Anil'), which option reflects the chapter's argument?

(A) The chapter notes that kalpana Jha Patna’s critical prose, which the mainstream Maithili literary establishment has neither recognised nor systematically studied, is precisely the kind of women’s critical writing that gynocriticism demands be recovered and...

(B) His ghazal imagery combines classical Maithili lyric tropes, the beloved's face, monsoon evenings, the flame and moth, the sound of water, with contemporary political consciousness: the 'drunk' in the ghazal is sometimes the oppressed subject who has been...

(C) The 'Anchinhar Aakhar' Ghazal movement extends as far as Nepal.

(D) The concept of Yamaka (repetition for resonance) is directly relevant to the radif structure: the identical words of the radif, returning in different semantic contexts with each sher, create a Dhvani-like resonance effect.

६०६. What does Chapter 30 most clearly emphasize about Jagdish Chandra Thakur 'Anil'?

(A) The chapter notes that chatterjee's researches in the early twentieth century confirmed Maithili's status as an independent language; and subsequent grammarians have worked inside both mainstream and parallel traditions.

(B) The Videha Movement's Achievement The Videha Digital Library's archiving of Virnit Ras and Mujrim has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature.

(C) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila.

(D) The chapter notes that this is not naive optimism but what Jameson calls the 'Utopian horizon' of social fiction, the imagined resolution that keeps social aspiration alive.

६०७. Which point is consistent with Chapter 30's treatment of Jagdish Chandra Thakur 'Anil'?

(A) The chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the...

(B) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife.

(C) The chapter notes that hierarchy of Flood Intensity: In Maithili folk life, flood is divided into the following five categories: 1.

(D) The chapter notes that each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper.

६०८. Which option correctly summarizes a point from Chapter 30?

(A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique.

(B) His theoretical essay in Mokam Dis describes this grammar in terms of the agricultural metaphor: like the seed (bīhani), the micro-fiction must contain inside its compressed form the full genetic potential of a larger narrative, while being capable of...

(C) The chapter notes that poetry-collections of these women poets were printed in individual forms, but were not in collection-form.

(D) The chapter notes that hathat Parivartan: Patriotism and Domestic Degeneration Hathat Parivartan's dramaturgical strategy is the sustained ironic contrast between the military heroism of the Pratap family line of inheritance (encoded in the haveli's...

६०९. According to Chapter 31, which statement best fits the discussion of Outlook India's?

(A) The chapter notes that elaine Showalter's concept of 'gynocriticism', the study of women's literature as a distinct line of inheritance, suggests that Shail Jha's work should be read not only in relation to her husband's oeuvre but as part of the line of...

(B) The story 'Jamila', however, suggests a more critical gender consciousness: the name itself (Arabic-Maithili contact zone) signals a concern with the woman at the intersection of multiple marginalising identities.

(C) The folk songs Jha documents are precisely this kind of collective memory: the Gosaunik Gīt 'remembers' the household goddess in each performance; the Parātī 'remembers' the devotional dawn practice; the Koṣī Gīta 'remembers' the ecological and...

(D) The chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu...

६१०. Which answer matches the critical direction of Chapter 32?

(A) The travelogue of his 1985 trip to the Soviet Union can be read as a postcolonial text, exploring how a writer from a formerly colonized, agrarian society perceives a modern, industrialized superpower, reflecting on development, ideology, and cultural...

(B) The story 'Daag' is the collection's most explicit engagement with female agency.

(C) The book thus serves as a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print.

(D) The pandemic songs demonstrate that the traditional Maithili geet form can be made to carry contemporary social and political content without losing its musical and lyrical character.

६११. Which option correctly summarizes a point from Chapter 32?

(A) The traditional Mithila village culture its folk songs, its seasonal rituals, its caste solidarities and conflicts is shown being eroded by the same forces that are supposed to bring progress and relief.

(B) The chapter notes that this convergence reveals a deeper cultural logic: in Mithila, Rama is not merely the hero of an Avadhi epic but the husband of Mithila’s own daughter Sita, a claim that gives all Maithili Rama-devotion a territorial-theological...

(C) Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues.

(D) The "mirror" (poster) that the Dalit person sees sets out a distorted self-image -imposed by society.

६१२. Which point is consistent with Chapter 32's treatment of Homi K?

(A) The chapter notes that singh’s critical essays, dhvani (suggestion) operates at two levels.

(B) Jha repeatedly invokes longevity of commitment as a criterion: Rajanandan Lal Das worked for Maithili for thirty-five years; Ravindra Thakur composed Maithili songs across five decades; Ram Bhorosa Padi 'Bhramar' has served Maithili for nearly five decades...

(C) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most major essay.

(D) The chapter notes that mishra's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K.

६१३. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

(A) The chapter notes that he evaluated Dhumketu’s story "Namaje Shukrana" as communal harmony, but the story describes communal bigotry (a parrot thrown against a wall).

(B) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.

(C) The chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a...

(D) The chapter notes that secondary Sources, Videha Archive Thakur, Gajendra (Ed.).

६१४. Which point is consistent with Chapter 33's treatment of Kalpana Jha?

(A) The chapter notes that its discussion connects Kalpana Jha, Delhi with critical appreciation, literary history and the Videha critical frame.

(B) The sadrsya (resemblance) between fictional characters (and the philosophical practitioner of the middle path generates new knowledge about the fiction: we understand her formal choices better by way of this analogy than we would by way of a purely...

(C) The chapter notes that he remained connected to the Nepal Maithili world even after returning to India; as Dr.

(D) The collection features stories of women navigating patriarchal constraints with aspiration and agency; the opening story ‘Gayatri, Shipra, Shruti aa Manjit San Bucchhiya Sabhak Man Ke Bujhbaak Aagraha’ sets the tone for psychological realism with social...

६१५. What does Chapter 33 most clearly emphasize about Gosaaunik Geet’?

(A) Although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological.

(B) Her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection ‘Gosaaunik Geet’ (गोसाउनिक गीत), the social-reform song-collection ‘Nashamukti Hit Gaabi Geet’ (नशामुक्ति हित गाबी गीत), the...

(C) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.

(D) The Marital and Institutional Collaboration: Ramesh’s inclusion in the Videha archive as a "Parallel Voice" marks him as a documentarian of the psychological shifts in the Maithil community, while Mala Jha’s work in "Streevimarsh" provides the gendered...

६१६. Which answer matches the critical direction of Chapter 33?

(A) His stories and critical appreciations are grounded in the epistemological demands of perceiving social truth.

(B) The explicit PDF availability of her works by way of Videha, in contrast to mainstream Maithili publishers who remain print-bound, positions Kalpana Jha firmly inside the Videha Parallel Literary Movement: the cluster of women and subaltern writers who...

(C) The story captures the teasing, the playfulness, and the erotic charge of the Holi festival inside the structured kinship relations of a Mithila village household.

(D) The chapter notes that 'A Journey by way of Maithili Literature with Kathakar Ashok.' Outlook India.

६१७. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) The chapter notes that comparative Study: Mandal among Maithili Writers VIII.

(B) Her inclusion alongside Preeti Thakur, Vibha Rani, Kamini Kamayani, Susmita Pathak, Panna Jha, and Premlata Mishra Prem (as noted by Ira Mallick in Videha Parallel History Part 82) confirms her membership in the Videha women's counter-canon.

(C) The chapter notes that until now, in the pre-medieval or medieval period, Katyayana or Badarayana also set limits for women in their respective Dharmashastras and could not give them their expected place.

(D) The chapter notes that Annexure-2, A Critical Appraisal of Vidyapati's Bidesiya A Critical Appraisal of Vidyapati's Bidesiya I approach this Maithili theatrical text, or rather, this performance script rooted in Vidyapati's padavali, with the...

६१८. What is the best reading of the chapter's discussion of Kalpana Jha, Delhi?

(A) Her editorial work on Videha Sadeha 31 extends beyond creative contribution to an act of historical preservation, curating and legitimizing a range of voices, including many from non-dominant communities, for the archival record of Maithili literature.

(B) The term derives from Sanskrit 'go-svami' (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or villagesite (deo-sthan).

(C) The chapter notes that tRANSLATION PRIZES MAITHILI YEAR TITLE OF THE TRANSLATION TRANSLATOR TITLE OF THE ORIGINAL (LANGUAGE/GENRE) AUTHOR 2024 Aaranyak Keshkar Thakur Aaranyak, (Novel), Bengali Bhibhutibhushan Bandyopadhyaya 2023 Nilkantha Menaka Mallik...

(D) The chapter notes that gender and Patriarchy in Mithila Mithila is a region deeply structured by Brahminical patriarchy, with an elaborate system of caste endogamy, dowry (which has been a source of considerable violence), and the panjee system, the...

६१९. In Chapter 33 (Kalpana Jha, Delhi), which option reflects the chapter's argument?

(A) The Well Wrought Urn: Studies in the Structure of Poetry.

(B) The genre distinction is crucial: geet (song) in Maithili carries a different generic status from kavita (poem).

(C) The chapter notes that what might appear at first to be a narrow prosodic concern (the correct application of Arabic bahr to Maithili ghazal composition) reveals itself, under sustained critical scrutiny, as a comprehensive epistemological, political, and...

(D) The chapter notes that gender, Kitchen, and Epistemic Authority The domain of food and the kitchen has traditionally been gendered female in Mithila (as in most of the Indian cultural world), and the vocabulary of food has been transmitted primarily by way...

६२०. Which point is consistent with Chapter 33's treatment of Kalpana Jha?

(A) Roy's fiction itself can be read as pramāṇa from below: it produces knowledge of subaltern Maithili social life that the establishment canon erases or distorts.

(B) The chapter notes that whether this is the intended register of his surname or not, it acquires meaning inside the Videha Parallel History critical frame's recurrent theme of excellence marginalised by the canonical establishment.

(C) The chapter notes that by choosing the geet form for her devotional work, Kalpana Jha positions herself inside the orally grounded folkreligious line of inheritance rather than the textually oriented mainstream literary line of inheritance.

(D) The chapter notes that this movement utilizes digital platforms to bypass institutional gates and give voice to the "missing portions" of society-the non-represented aspects of caste, gender, and socio-economic struggle.

६२१. Which option correctly summarizes a point from Chapter 33?

(A) The chapter notes that 'Rathanath Jha'.

(B) Although Videha operates as a one-man operation under Gajendra Thakur, who serves as the sole editor, critic, and arbiter, it frames its "public nomination" process as transparent.

(C) The chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent...

(D) The chapter notes that subhadra's poetry is written from this standpoint.

६२२. According to Chapter 33, which statement best fits the discussion of Kalpana Jha, Delhi?

(A) In Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramaāa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the...

(B) The chapter notes that consistent ideological clarity: pro-planned development, anti-corruption, pro-Mithila statehood, pro-equitable water and land management.

(C) At that time, femalepoetry was limited to opposition against the male-system.

(D) The chapter notes that post-Colonial Theory: Bhabha's Third Space Homi Bhabha's concept of the Third Space (The Location of Culture, 1994), the hybrid space of cultural negotiation in which colonial and colonial-subject meanings are rewritten, describes...

६२३. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) Available freely at videha.co.in/pothi.htm, making the work accessible to future researchers without cost barrier.

(B) The chapter notes that th century CE), recognises upamā (simile), rūpaka (metaphor), and vyājastuti (ironic praise) as principal poetic figures.

(C) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.

(D) The chapter notes that this connects to Russian Formalist ostranenie (defamiliarisation), demonstrating the Indo-European convergence of poetic theory.

६२४. Which answer matches the critical direction of Chapter 33?

(A) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.

(B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).

(C) The chapter notes that part X: Dalit Short Fiction -Two Telugu Works The Crow by Kolakuri Enoch and Black Ink by Vinodini Prefatory Note In this review series we have studied poetry so far.

(D) The maqta' (closing couplet) traditionally contains the poet's takhallus (pen name).

૬૨૫. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) Videha Parallel History critical frame Kundan Kumar Karn is among the most formally innovative figures in the Videha ghazal archive.

(B) The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist), all long ignored by official machinery.

(C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory.

(D) His literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language.

૬૨૬. According to Chapter 33, which statement best fits the discussion of Kalpana Jha, Delhi?

(A) The chapter notes that lal Dev Kamat’s role in this movement is that of a "life-witness," a term used inside the critical frame to describe writers whose literary output is inseparable from their social praxis.

(B) The play is presented as "a parallel universe" to Vidyapati's Bidesiya, a phrase that suggests a literaryintertextual relationship rather than a living performance line of inheritance.

(C) His eight works, spanning from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021), constitute the most sustained body of economic-geographic analysis of the Mithila region available in an Indian regional language.

(D) Abhinavagupta’s elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient...

૬૨૭. In Chapter 33 (Kalpana Jha, Delhi), which option reflects the chapter's argument?

(A) The chapter notes that language as Political Act In the Maithili literary context, the choice of language for literary expression has always been politically charged.

(B) The chapter notes that genre: Smaranatmak Lekha Salhaita-Gurmaita is a work of historical reminiscence and biographical reconstruction focused on two freedom fighters of the Indian Independence movement from the Supaul region: Ram Lakshan Salhaita...

(C) The preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women’s creative labour that has been systematically excluded from the canonical literary record.

(D) The analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium.

૬૨૮. Which point is consistent with Chapter 33's treatment of Kalpana Jha’s?

(A) The chapter notes that translation Studies: Eugene Nida and Beyond Modern translation theory provides the most direct Western analytical tool for evaluating Tutal Pankhi.

(B) These forms, which prioritize brevity and rhetorical reversal, find their modern descendants in the "Seed Stories" (Bīhani Kathā) archived on Videha.

(C) The chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him.

(D) Her own work thus participates in the Videha Parallel History critical frame’s recovery of women’s literary voices, and Kalpana Jha’s translation of her travel narrative extends this recovery into the Hindi-reading sphere.

६२९. What does Chapter 33 most clearly emphasize about Kalpana Jha, Delhi?

(A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...

(B) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...

(C) The chapter notes that jayatu Jaanakee (May Janaki Triumph), the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila, is perhaps the most direct engagement with this question.

(D) The chapter notes that ranjit Malla Bhaktapur 19 identified plays Drama.

६३०. In the context of Kalpana Jha, Delhi, which statement is accurate?

(A) The chapter notes that science Fiction Theory and History Čapek, Karel.

(B) The chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers...

(C) The chapter notes that essays Vividha Prasanga, 'Diverse Occasions': a collection of essays in Maithili.

(D) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi'- a formative detail that locates the poet inside a web of literary and affective bonds from infancy.

६३१. Which option correctly summarizes a point from Chapter 33?

(A) Her choice of the song-geet form rather than kavita (poem) or katha (story) is itself a positioning inside the Maithili literary field: songs are considered a lower-prestige form than 'proper' literary poetry, associated with women's domestic and religious...

(B) Activities: Participated in a protest in December 1980, under the aegis of the 'Maithili Mukti Morcha', against the Bihar government's decision to make Urdu the second official language in 1980.

(C) The chapter notes that contextual Frameworks: Theories Applied II.A Indian Literary Criticism (Rasa, Dhvani, Aucitya) II.B Bharata's Nāṭyaśāstra II.C Western Critical Theories II.D Videha Parallel History critical frame II.E Bihani Kathā vs Laghukathā...

(D) The chapter notes that pallavi Prakashan, Nirmali, functions as the practically as a print arm by way of which Videha-affiliated writers reach physical readers across the Maithili-speaking belt of Bihar, Jharkhand, and Nepal.

६३२. What does Chapter 34 most clearly emphasize about Kalpana Jha, Patna?

(A) The chapter notes that kaviśvara Canda Jhā: 'Tua binu āja bhavana bhela re ghana vipina samāna...', a composition by the 19th-century Maithili poet Canda Jhā, in the classical rāga-based form.

(B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.

(C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...

(D) The Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing.

६३३. What is the best reading of the chapter's discussion of Thematic Synthesis?

(A) The poem’s cumulative structure enacts the sense of unceasing productive labour: ‘satsya se bhent karaith rahi’ (meeting with truth continuously), ‘garel murdaakem ukharaith rahi’ (uprooting the buried corpse of old falsehoods), ‘nava-nava itihaas...

(B) The chapter notes that yadav's decision to use modern structural and generative categories rather than Pāṇinian ones is itself an act of methodological decolonization, though one that simultaneously draws on the sophistication of the Western comparative...

(C) Thematic Synthesis: Kamal's Vision of Mithila and the World 11.

(D) The chapter notes that he writes poetry, tanka, haiku, short stories, and seed stories, across genres but from a consistent ethical centre: the world of the rural poor, the agrarian distressed, the caste-oppressed, and the gender-subordinated.

६३४. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

(A) His poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities.

(B) The chapter notes that kamal's earlier collection Baat Ekperiya (बाट एकपेरिया, Kavita Sangraha, 2015) established him as a poet with a distinct voice in contemporary Maithili poetry; Kamal-Taal represents his fuller engagement with the specifically musical...

(C) The chapter notes that when Chandan Kumar Jha's radif 'hamara nik lagait chai' ('I find pleasing') returns again and again in Ghazal 14, it accumulates a Tatparya of aesthetic pleasure, intellectual delight, and professional identity that only emerges...

(D) The chapter notes that pushpa's political shers satisfy all three conditions for śabdapramāṇa: they represent observed social reality, they come from a positioned knower with direct access to this reality (a Madhubani rural writer), and they communicate...

६३५. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The internal scholarly controversy between the Ālokaparampara (Pakṣadhara's lineage, followed by Yajñapati) and the Dūṣaṇoddhāra-parampara (Narhari's lineage) shows how the two schools, separated by interpretive differences about the Upādhi-siddha and...

(B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music.

(C) The chapter notes that this institutional positioning is not incidental: the Videha Parallel History recognises the mainstream Maithili literary establishment as systematically excluding the democratic line of inheritance, and Munnaji’s role as editor...

(D) The chapter notes that middle Maithili 1600-1830 AD Decline in the heartland; influence in Nepal and Assam.

६३६. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

(A) The chapter notes that key Story Analyses The story 'Chutki Bhari Noun' (A Pinch of Salt, Mithila Mihir, 10 September 1978) is cited by Chandresh as the finest example of Maun's fictional economy.

(B) In Gangesa's terms, this is the work of literary epistemology: replacing false cognition with valid cognition by way of the rigorous and patient attention to the actual object of knowledge.

(C) The chapter notes that lalita, and Madhu Kishwar, and extended to Maithili literature by figures associated with the Stri Kona section of Videha, offers a critical frame for evaluating how gender is constructed in Thakur's texts.

(D) The Mithila Sanskriti Parishad, Kolkata, his publisher, is precisely such an institutional mechanism: a cultural organisation of the Kolkata Maithili diaspora dedicated to the preservation and promotion of Maithili language and culture far from the homeland.

६३७. Which answer matches the critical direction of Chapter 35?

(A) The chapter notes that virginia Woolf considers economic independence and privacy necessary for a woman writer.

(B) The chapter notes that postcolonial Theory Gayatri Chakravorty Spivak's question 'Can the subaltern speak?', and her answer that the subaltern is systematically denied the conditions of speech inside the colonial and postcolonial order, is directly...

(C) The chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr.

(D) The first ends with the poet's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', establishing the poet's voice as a humble petitioner before the deity.

६३८. What is the best reading of the chapter's discussion of Kameshwar Jha 'Kamal'?

(A) The fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's...

(B) His poem 'फेंकाएल जिनगी' (Phenkāēl Jinagī, Thrown-away Life) is not a fictional tragedy; it is a documented reality of social abandonment.

(C) The politics of āsvāda: Rasa theory rests on the concept of the sahṛdaya, one capable of universalization, one who can maintain aesthetic distance.

(D) The chapter notes that vidyapati's Continuity One of the most major structural features of Jha's essay is the inclusion of a Vidyapati composition ('Ādi bhavānī vinaya tua pāya...') inside the collection of living folk songs alongside anonymous traditional...

६३९. According to Chapter 35, which statement best fits the discussion of Mithila-centric Ramayan?

(A) The series also recovers democratic voices like Somdev (1934-2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.

(B) The chapter notes that over a near-two-thousand-year history, developments were continuous.

(C) These songs are specifically embedded in the Mithila-centric Ramayan line of inheritance that regards Janaki (Sita) as the daughter of the Mithila soil.

(D) His matted hair is adorned with the Ganges, his body is smeared with ash, and a garland of skulls hangs from his chest.

६४०. What does Chapter 35 most clearly emphasize about Kameshwar Jha 'Kamal'?

(A) A Literature of Their Own: British Women Novelists from Bronte to Lessing.

(B) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision.

(C) The chapter notes that kamal's five Nachhari songs celebrate Shiva as Bholanath, Digambar (skyclad), the bhang-drinking ascetic who marries the beautiful Gauri despite his apparent unsuitability, a genre of comic-devotional song unique to Mithila.

(D) The chapter notes that scientific and Modern Outlook: Maithili society must shed superstitious and "orthodontic" (reactionary) thinking.

६४१. Which answer matches the critical direction of Chapter 35?

(A) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance.

(B) The chapter notes that but the conference is disrupted by a caste-based crisis: a woman's body arrives during the event, and the question of whether she should be buried according to Hindu or Muslim rites opens a social wound about the woman's history of...

(C) The chapter notes that this pen name is itself a small critical manifesto.

(D) Theory / critical frame line of inheritance Application to Chaudhary Postmodernism / Late Capitalism Linda Hutcheon (Historiographic Metafiction); Fredric Jameson (Postmodernism) Ayna's mirror motif raises metafictional questions about representation.

६४२. What is the best reading of the chapter's discussion of Kameshwar Jha 'Kamal'?

(A) The chapter notes that bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters.

(B) These are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women.

(C) The analysis applies the full range of Indian and Western literary theory, Rasa theory, Dhvani theory, Western lyric theory, intertextuality, postcolonial criticism, New Criticism, reader-response theory, alongside the Videha Parallel History critical...

(D) Videha, Prathama Maithili Paksika E-Patrika.

६४३. According to Chapter 35, which statement best fits the discussion of Rasa Theory?

(A) The story's tragic arc, where love becomes exploitation, traces the Lacanian transition from the Imaginary register (pure desire, Nirvikalpaka perception) to the Symbolic register (caste-coded social law) that destroys it.

(B) The chapter notes that while Prabodh Narayan Singh was a product of the "Quit India" era and the initial struggle for linguistic recognition, the second generation sought to professionalize Maithili by way of scientific linguistics and avant-garde literature.

(C) The politician Ramlal Mandal in 'Kotha' deploys caste identity (Brahmin, Dalit, OBC, Muslim) as counters in a game: 'castism and religious identity, he takes advice from the Brahmin, horoscope from the Dalit, bread-daughter from the OBC, honour from the...

(D) The chapter notes that t h e G e e t (S o n g, P o e m) a s L i t e r a r y Fo r m : I n d i a n T h e o r e t i c a l F r a m e w o r k 4.1 Rasa Theory and the Lyric Emotion Bharata Muni's Natyashastra (c.

६४४. Which option correctly summarizes a point from Chapter 35?

(A) The chapter notes that roman Jakobson's poetic function, the dominance of the message over other functions, helps explain the formal concentration of Kashyap's prose.

(B) The chapter notes that some seniors of Maithili literature were certainly confirmed thieves.) This frank acknowledgement of the young writer's limitations, and the frank accusation against senior Maithili literary figures of 'theft', is consonant with the...

(C) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon...

(D) The chapter notes that cE) proposes that the defining quality of poetry is vakroktioblique, turned, or twisted expression, by which the poet achieves a stylistic ‘strangeness’ that defamiliarises ordinary language and makes the familiar new.

६४५. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The chapter notes that kaniya-Putra (Girl's Son), In this story, a child on the road rubs the writer's feet, then places its head on his lap and is carefree, as if placing its head on its mother's lap.

(B) The chapter notes that western Literary Theory and Translation Studies Bassnett, Susan.

(C) The chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal...

(D) The chapter notes that gajendra Thakur, editor of Videha: First Maithili Fortnightly eJournal (ISSN 2229-547X, est.

६४६. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

(A) The chapter notes that lalita's Women Writing in India (1991) in the Indian line of inheritance.

(B) As Maithili continues to navigate the challenges of the 21st century, its survival will likely depend on its ability to integrate these parallel perspectives into a synthetic, inclusive identity that transcends the narrow elitism of the past.

(C) The Evolution of the Maithili Novel The Maithili novel emerged in the early 20th century under the influence of Bengali and Hindi literatures.

(D) The chapter notes that kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular.

६४७. Which point is consistent with Chapter 36's treatment of Frantz Fanon?

(A) The chapter notes that postcolonial Criticism (Frantz Fanon, Homi Bhabha, Gayatri Spivak, Edward Said) addresses the double marginalization of Maithili literature: first, as a regional language overshadowed by Hindi in the Indian national imaginary; second...

(B) The chapter notes that 'Maithili in the Digital Space.' India Seminar 742 (June 2021).

(C) The chapter notes that this autobiographical reader-response mode has a specific political function in the Maithili context: it democratizes criticism.

(D) The chapter notes that feminist Theory and Women's Voice in Kamal's Songs A major proportion of Kamal-Taal's songs are written from the perspective of female voices: the devoted wife, the young bride, the mother, the sister, the devotee-woman before the...

६४८. In Chapter 37 (Kedar Nath Chaudhary), which option reflects the chapter's argument?

(A) The Female Witness and the भुक्त यथार्थ (Lived Reality) Mala Jha’s editorial vision draws its strength from the concept of "bhukta yathārtha", the lived reality of women that remains invisible to the male gaze.

(B) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.

(C) Abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement.

(D) The chapter notes that centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra.

६४९. According to Chapter 38, which statement best fits the discussion of Dr. Kirtinath Jha?

(A) The chapter notes that feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.

(B) The chapter notes that this is precisely the kind of question that Navya Nyaya technique (discussed below) is equipped to resolve.

(C) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).

(D) The devotional songs claim the validity of both traditional parampara (inherited knowledge) and the individual composer’s bhakti-anubhava (devotional experience).

६५०. In the context of Dr. Kishan Karigar, which statement is accurate?

(A) The chapter notes that comparative Context: Lal Dev Kamat Among the "Ratnas" of Mithila To fully appreciate Kamat’s significance, it is helpful to compare his work with other figures mentioned in the Videha and Maithil Manch archives.

(B) The name 'Sukanya' belongs to a figure from the Mahābhārata, the young woman who married the ancient sage Chyavana, and this mythological resonance frames what the preface describes as a contemporary social narrative about a young woman navigating...

(C) His father, Shri Sitanand Ray (‘Nandu’), and mother, Shrimati Anupama Devi, provided a domestic environment marked by the oral traditions of Maithili speech and song.

(D) His narrator in 'Karmaveer' makes this explicit: 'In the soil and water of the village there is every happiness.' This is not naive ruralism but a political claim: that the aspiration to city life is partly a socially constructed dissatisfaction, and that...

६५१. What does Chapter 39 most clearly emphasize about Dr. Kishan Karigar?

(A) In Freudian terms, the poem is an instance of ‘Mourning and Melancholia’: the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself).

(B) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.

(C) The chapter notes that while Nachiketa’s theatre is fundamentally a theatre of language (Bhāratī vritti, verbal expression, is key to all his plays), No Entry: Mā Pravish has Artaudian elements.

(D) The title of the first collection, Rathak Cakkā Ulait Cale Bāṭ, operates at multiple dhvani levels simultaneously.

६५२. Which answer matches the critical direction of Chapter 40?

(A) The Natyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam...

(B) The philosophical Geetika songs on love (pages 71-72) represent the most inward and contemplative dimension of the shringara line of inheritance: 'O lagaite rahali, ham muskaite rahalu' ('She kept shying away, I kept smiling'); 'Nayan hunk sindhu nehaka...

(C) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.

(D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market...

६५३. In the context of Kumar Pawan, which statement is accurate?

(A) Her literary formation is that of a writer of a parallel line of inheritance: oriented toward social realism, toward the lives of middle-class Maithili women.

(B) The chapter notes that many poems employ a repetitive, incantatory structure reminiscent of folk songs and jagar (awakening) chants.

(C) The chapter notes that structural and Imagistic Analysis The poem opens with a triple refrain, "Naih bisaraicha... naih bisaraicha / Eko palak lel naih bisaraicha", that functions as a formal anaphora binding the poem's three movements together.

(D) The chapter notes that dalit-ism can give the 'crutch of reservation' to Mithila's womansociety.

६५४. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur?

(A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness.

(B) The genre as he practiced it combined documentary journalism, ethnographic observation, aesthetic sensitivity to landscape and oral performance, and a narrative voice influenced by Phanishwarnath Renu's Hindi fiction and Rahul Sankrityayan's travel writing.

(C) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.

(D) The chapter notes that both writers work inside a broadly realist mode, grounded in the specific social textures of Maithili rural and semiurban life.

६५५. What does Chapter 42 most clearly emphasize about Watson Higher Secondary School?

(A) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.

(B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T.

(C) Mandal's fiction performs a radical inversion: the vernacular Maithili of the peasant and OBC community is the literary standard, the language of dignity and interiority, while the Sanskritinflected high register associated with Brahmin culture appears as...

(D) The Navya-Nyāya concept of Pakṣatā, the subjective condition of inquiry, the living doubt that drives the search for knowledge, illuminates Mandal's position as a writer.

६५६. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) These entries are selected for their impact on the parallel line of inheritance and their formal excellence.

(B) The chapter notes that rTI Investigation into Sahitya Akademi Maithili Advisory Board (2011-14).

(C) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks.

(D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.

६५७. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

(A) Institutional affiliations: Founder of the organisation Mithilakshar (1983).

(B) The chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage...

(C) The chapter notes that i (1982); Arthur Frank, The Wounded Storyteller (1995); Wolfgang Iser, The Act of Reading (1978).

(D) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.

६५८. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor.

(B) The inclusion of works by Kamla Chaudhary and Lalita Jha alongside the more established male scholarly line of inheritance reflects the archive's commitment to gender equity in cultural preservation.

(C) The chapter notes that death of the Author: Derrida's concept of the death of the author is particularly relevant to the critique of translated literature.

(D) The chapter notes that reeti Theory and the Register of Ghazal The Reeti (style) school of Sanskrit poetics (Vamana's Kavyalankarasutravritti, 9th century CE) identified different stylistic registers (Reetis) appropriate to different literary genres and...

६५९. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.

(B) The chapter notes that he notes that 'Maithili sahitya seho ehi mein besi pathuyayal nai achhi'Maithili literature is not far behind in this form, and positions the collection as a contribution to that line of inheritance.

(C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda.

(D) The chapter notes that oral reception: How has Tutal Pankhi been received in Maithili reading communities in Bihar, Jharkhand, and the Maithili diaspora?

૬૬૦. Which option correctly summarizes a point from Chapter 42?

(A) The chapter notes that you spent childhood in play and youth in the charms of women.

(B) The chapter notes that he then went on to earn a Diploma in Sales Management and Market Research from the School of Business Management, Calcutta University, a qualification that would later serve his career and, crucially, enable him to market and...

(C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers.

(D) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.

૬૬૧. Which answer matches the critical direction of Chapter 42?

(A) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...

(B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant...

(C) The chapter notes that if a writer wishes, they can establish some dialogue regarding their composition during their lifetime, but what about after death?

(D) Applied by way of Navya-Nyāya analysis: Kukarm's reasoning in the folktale is a perfect demonstration of anumāna (inference).

૬૬૨. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...

(B) The tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity.

(C) They are addressed primarily to the Shakti goddess in her forms as Bhavani, Durga, Kali, Tara, and the local village deity.

(D) The use of long quotation from Shardinduju Chaudhary's editorials in the Samay-Saal essay is equally effective: the ten editorial extracts (spanning 2003-2007) constitute a social history of Bihar and Mithila across a critical period.

૬૬૩. Which answer matches the critical direction of Chapter 42?

(A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).

(B) Theory of Analogy and Verbal Testimony Upamāna Gaṅgeśa's account of upamāna restricts analogy to the pramāṇa by which one learns the referential relationship of a word to its object by way of perceived similarity.

(C) The chapter notes that this independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.

(D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

६६४. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

(A) Anchinhar invokes the example of journalists killed in Bihar and Maharashtra, those killed faced proximate power, hence demonstrated real rī.

(B) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.

(C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama.

(D) The chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper.

६६५. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

(A) The chapter notes that 'Aṃganāme Kucala Kauā' (The Crow Scratching in the Courtyard) This piece, whose title is itself a poetic image, belongs to the line of inheritance of Maithili nature poetry that uses birds and animals as vehicles for social and moral...

(B) The chapter notes that this means that if the credit is now for a novel focused on inter-caste marriage, even if a Brahmin girl and a Chamar boy got married in Sushil's novel, would he then acknowledge Sushil?

(C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject.

(D) The chapter notes that where Jagdish Prasad Mandal represents the deepest engagement with Dalit-subaltern experience, and Bechan Thakur the most radical theatrical intervention, Nand represents the middle range of the democratic literary line of...

६६६. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that comparative Study: Viyogi's Science Fiction across Languages XVII.

(B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance.

(C) In other genres of literature (story-novel), the sorrow-pain of women's lives came a bit earlier, but in poetry, it took a bit of delay.

(D) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent.

६६७. What does Chapter 42 most clearly emphasize about Lallan Prasad Thakur?

(A) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature.

(B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.

(C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context.

(D) The Jan Kavi: A Structural Role The 'Jan Kavi' (People's Poet) is not merely a popular poet; it is a structural role in the literary ecology of a community.

६६८. Which answer matches the critical direction of Chapter 42?

(A) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.

(B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".

(C) His debut story collection, Ulhan (उलहन, 'Reproach/Taunt'), published by Shruti Prakashan, New Delhi, in 2013, contains sixteen vihaṇi kathā (short micro-fictions) in Maithili.

(D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge.

६६९. What is the best reading of the chapter's discussion of Kusum Thakur's?

(A) The chapter notes that but Buchchan testifies in his favor at the police station, saying that since he hasn't been in the village for 4-5 days, how could he commit the murder?

(B) The chapter notes that this is the comedy of science., Karel Čapek, quoted in Viyogi's Robot (Maithili translation of R.U.R.) Success in creating AI would be the biggest event in human history.

(C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation...

(D) The chapter notes that critical Reception: Mandan and Mishra on Ramesh 10.

६७०. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

(A) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.

(B) The chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.

(C) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.

(D) The chapter notes that its discussion connects The Videha Parallel Audio Video Archive with critical appreciation, literary history and the Videha critical frame.

६७१. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

(A) The Videha Parallel History's emphasis on recovering the suppressed democratic and Dalit traditions of Maithili literature provides the critical critical frame inside which to read Kamat's social analyses.

(B) The chapter notes that this is not merely a stylistic preference but an epistemological choice: the folk lexicon carries the śakti appropriate to the folk world being documented.

(C) The dancers begin their refrain. "Calū mana, calū mana... sasurāli Jaibai ho rāmā, Ki āho rāmā, naiharā me Agiyā lagāiba re ki... The young women become restless, and electricity courses by way of the young men's bodies.

(D) Abhilasha (Longing) A poem in Videha Sadeha 34, p.

६७२. Which option correctly summarizes a point from Chapter 44?

(A) The publication of the Geet Sangraha is thus not the endpoint of the songs' life but a preservation/distribution mechanism for the performance line of inheritance.

(B) The chapter notes that this is not merely poetry -it is a document of a civilizational struggle.

(C) The chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the...

(D) The Role of Maithili Language in Hindi Prose 5.

६७३. Which answer matches the critical direction of Chapter 44?

(A) They are the words of a man who has been refused, repeatedly, by the social structures of Mithila, refused employment, refused education, refused the dignity of a secure livelihood.

(B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.

(C) The chapter notes that 16), his dramatic career traces an arc from focused social protest to more complex engagement with questions of national identity, technological modernity, and women's liberation.

(D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation.

६७४. What is the best reading of the chapter's discussion of Dr. Prafulla Kumar Singh 'Maun'?

(A) The chapter notes that richards' analytical critical frame of "meaning, feeling, tone, and intention," the stylistic contrast is stark: Chaudhary's Bhajnavali language is dialogic, conversational, musically subordinate: the syntax follows the melodic...

(B) A Literature of Their Own: British Women Novelists from Bronte to Lessing.

(C) The chapter notes that socially, their simultaneous emergence from a democratised digital community challenges the institutional literary culture's gatekeeping function: they did not need the approval of Sahitya Akademi or university syllabuses to develop...

(D) In Nepal he launched the quarterly 'Maithili' (Maithili Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge.

६७५. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

(A) Applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogyatā, it is semantically incoherent because she herself speaks Maithili.

(B) The institutional history portrays him as a courtly poet and a devout Brahmin whose Padavali (songs of Radha and Krishna) achieved legendary status across Eastern India, influencing the religious literature of Bengal, Odisha, and Assam.

(C) These questions remain open before Indian literary theory, and this anthology poses them with unprecedented intensity.

(D) The chapter notes that he was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship.

६७६. What is the best reading of the chapter's discussion of Truman Capote's?

(A) The chapter notes that he was Chairman of the Patna Branch of the key India Regional Council of the Institute of Chartered Accountants of India (ICAI), and played a foundational role in establishing the ICAI's Darbhanga branch, which opened in January 2024...

(B) The Sohara (birth song), Laganī (wedding processional), and Nācārī (a form of Maithili devotional song) represent the entire life-cycle song line of inheritance of Mithila, exactly the line of inheritance that Hriday Narayan Jha documented as endangered in...

(C) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, serves as the women's strand of the Parallel History's democratic archive.

(D) His position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation...

६७७. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

(A) The very title, using the English phrase 'Lesbian Continuum' as a Maithili theoretical concept, signals a direct engagement with Adrienne Rich's groundbreaking 1980 essay 'Compulsory Heterosexuality and Lesbian Existence', in which Rich introduced 'lesbian...

(B) The chapter notes that c O M P L E T E C R I T I C A L A P P R E C I AT I O N HRIDAY NARAYAN JHA Folk Culturist · Lokavidya Practitioner · Devotional Singer · Yoga Adept Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya...

(C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance.

(D) A writer who exploits women in personal life but celebrates women in poetry fails the ethical standard of rī.

६७८. Which point is consistent with Chapter 46's treatment of Munnaji?

(A) The chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories).

(B) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna...

(C) The Battle of Linguistic Units: Sphota and the Unity of Meaning In the Kṣetra of linguistic analysis, a key conflict arises regarding the ultimate unit of language.

(D) The chapter notes that she appeared in over 250 plays across radio theatre, stage theatre, television serials, and films over a career that began in the early 1960s.

६७९. Which option correctly summarizes a point from Chapter 47?

(A) The writer does not have control over the text.

(B) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.

(C) The chapter notes that this is the literary achievement that Gajendra Thakur recognises when he says Hamar Tol 'has secured its position in the literary history of Maithili literature': it achieves the kind of realist totality that Lukács recognises as the...

(D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method.

६८०. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

(A) Videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: ‘Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary’ Pages: 26-30 (5 pages).

(B) The chapter notes that devotional Literature His compositions include prominent devotional works, the Seeta Chalisa and other devotional songs indicate his engagement with the Janaki (Sita) devotional line of inheritance, which is particularly strong in...

(C) The chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are...

(D) The chapter notes that shail Jha is described by multiple contributors to the Videha issue as a 'sagar pathika', an attentive reader of Maithili literature, and as a co-participant in the cultural-activist dimension of Sagar's work.

६८१. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

(A) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...

(B) The chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature.

(C) The chapter notes that elderly women folk tell various kinds of stories to young children at bedtime, which are entertaining as well as instructive and educational.” He holds that Preeti Thakur's achievement is to have bridged the oral and written, the...

(D) The chapter notes that c o n c l u s i o n Arvind Thakur is one of the most major and formally innovative voices in contemporary Maithili literature.

६८२. In the context of Nand Vilas Roy, which statement is accurate?

(A) The chapter notes that gender and Patriarchy in Mithila Mithila is a region deeply structured by Brahminical patriarchy, with an elaborate system of caste endogamy, dowry (which has been a source of considerable violence), and the panjee system, the...

(B) The Pañjī system (genealogical records of Maithila Brāhmaṇa families), of which Preeti Thakur has compiled, scanned, and catalogued over eleven thousand palm-leaf inscriptions for the Videha archive, is directly intertwined with the social structures that...

(C) His work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X).

(D) The chapter notes that this technique, borrowed from journalism but used here with literary discipline, shows a sophisticated understanding of the dhvani principle: the songs resonate more powerfully in their juxtaposition than any analytical statement...

६८३. Which option correctly summarizes a point from Chapter 53?

(A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.

(B) The chapter notes that benipuri narrates the story of Ugna, but he is unclear whether Mahadeva danced on the Śaivasarvvasvasaara of the orthodox Sanskrit and Avahattha Vidyapati in Kailash, or on the dance floor of the pre-Jyotirishvara Vidyapati.

(C) The chapter notes that women’s College (Magadh University), Patna, from which she retired in 2008.

(D) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.

६८४. According to Chapter 53, which statement best fits the discussion of Narendra Jha and Panna Jha?

(A) The chapter notes that gajendra Thakur's note in that volume acknowledges Singh's role as a "truth-seeking critic" who recognises casteism, communalism, and literary blackmail inside the Maithili literary ecosystem, a gesture consonant with the Videha...

(B) The chapter notes that she was an active member of Maithili Mahila Sangh, Patna, serving successively as member, secretary, vice-president, president, and adviser, shaping it into one of the most effective Maithili women’s organisations.

(C) The chapter notes that kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular.

(D) The story answers this question with structural irony rather than direct statement, another instance of the vakrokti (oblique expression) that Kuntaka recognises as the hallmark of literary excellence.

६८५. Which answer matches the critical direction of Chapter 53?

(A) A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation inside the broader arc of the Mithila-Maithili movement from the 1950s by way of the 2000s.

(B) The story 'Udiyait' (Awakening, 26 July 1976, Mithila Mihir) is noted for its unusual treatment of female consciousness.

(C) The chapter notes that for a Maithili writer in Bihar, where Hindi dominates education, media, and government, writing in Maithili is a political choice, an insistence on speaking in one's own tongue rather than the tongue of the dominant power.

(D) The chapter notes that whether writing geet, ghazal, or dīrgha kavitā, his primary mode is lyric: the expression of heightened emotional experience by way of musical language.

६८६. Which point is consistent with Chapter 53's treatment of Manjit San Bucchhiya Sabhak Man?

(A) His editorial work on Swatantracheta Arvind Thakur (2020, Shashi Prakashan, Kalikapur, Supaul) a revised edition of the Videha special issue on the poet Arvind Thakur shows his engagement with the broader Mithila subaltern literary project.

(B) The chapter notes that he published inside this journal Ramdeo Jha's epigraphic Maithili songs (शिलोत्कीर्ण मैथिली गीत), Laxman Shastri's 'Dharmaraj Yudhishthira' epic, and his own path-breaking 'Nepalak Maithili Sahityak Itihas' (1972), the first history...

(C) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.

(D) The collection features stories of women navigating patriarchal constraints with aspiration and agency; the opening story ‘Gayatri, Shipra, Shruti aa Manjit San Bucchhiya Sabhak Man Ke Bujhbaak Aagraha’ sets the tone for psychological realism with social...

६८७. What is the best reading of the chapter's discussion of Three Voices of the Maithili Ghazal?

(A) The immediate feedback loop, writing a ghazal, posting it online, receiving responses from other poets and readers, revising based on technical criticism, constituted the laboratory of formal training that made the print collections possible.

(B) The chapter notes that national-level awards are highlighted; entries include source notes where independently verified.

(C) The chapter notes that meena Jha's fiction is grounded in pratyaksha: the specific, observed social world of Mithila, its middle-class domestic arrangements, its women's health crises, is the epistemological starting point.

(D) The Muslim population of Tirhut (particularly in Darbhanga, Saharsa, and Purnea) spoke this dialect, and the Ain-i-Akbari mentions the Nachari songs of Mithila, suggesting a centuries-old interface between the Persian-influenced Mughal court culture and...

६८८. Which answer matches the critical direction of Chapter 55?

(A) The chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the...

(B) The chapter notes that 'Kavitā Me Becainī' (Restlessness in Poetry), with its triple refrain 'Hamar āṃkhi / Hamar āṃkhi / Hamar āṃkhi' ('Our eyes / Our eyes / Our eyes'), meditates on how capitalist postmodernity ('pūṃjīvādī vyavasthā ā uttar-ādhuniktatāk...

(C) The chapter notes that (Referenced in Videha Parallel History, Part 42, Shardindu Chaudhary Studies).

(D) The chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother...

६८९. Which point is consistent with Chapter 55's treatment of Three Voices of the Maithili Ghazal?

(A) Maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual...

(B) In the terms of Bharata's Natyashastra: they achieve the Lokasangraha (social holding-together) function that is drama and song's highest purpose.

(C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.

(D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an...

६९०. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

(A) The chapter notes that contemporary Era (Post-2000) Digital Media / Social Advocacy Web-based Journals and Social Criticism Use of e-journals like Videha and social media for language activism.

(B) The chapter notes that bāt Tākait Ekta Sehantā (A Hawk Waiting by the Road) Discontentment, Ramanu, the village school.

(C) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).

(D) The chapter places Pradeep Pushpa inside the wider parallel history of Maithili literature.

६९१. Which answer matches the critical direction of Chapter 56?

(A) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography.

(B) The chapter notes that baap Bhel Pitti aa Adhikaar (Father Became a Child and Rights) Published by Shruti Prakashan, New Delhi, this two-play volume containing Baap Bhel Pitti and Adhikaar was described in reports of its 2012 staging as a 'Mahan Samajik...

(C) The title, bulbul, the beloved songbird of Indo-Persian poetic line of inheritance, signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.

(D) The story's moral universe is unsparing about patriarchal complicityboth male and female, in women's subordination.

६९२. What is the best reading of the chapter's discussion of Gītakāra Rāmlocana?

(A) The Third Gender: Subhimani Jingi is cited as the first Maithili work to vividly depict the struggles of an adolescent of the "other sex," using the imagery of Ardhanarishwar to advocate for a dignified life.

(B) The chapter notes that first, he writes fixed scripts rather than relying on the improvisatory or oral line of inheritance of gamaya performance.

(C) The chapter notes that 'Gītakāra Rāmlocana Ṭhākura' (गीतकार रामलोचन ठाकुर), Videha Sadeha 24, pages 133-136.

(D) The chapter notes that r a m e s h w a r P r a s a d M a n d a l, B a u k e e (N o v e l) & B a g w a r (K a v y a d h a r a) Rameshwar Prasad Mandal is a retired schoolteacher from Supaul whose literary career has focused on the social novel and...

६९३. According to Chapter 56, which statement best fits the discussion of Pradeep Pushpa?

(A) The chapter notes that navyanyāya is characterised by its own version of the linguistic turn.' Gaṅgeśa defends verbal testimony as a fourth irreducible pramāṇa, with its own distinctive conditions of validity: ākāṅkṣā (syntactic expectation), yogyatā...

(B) The chapter notes that postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.

(C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...

(D) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.

६९४. What is the best reading of the chapter's discussion of Archival Contribution?

(A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...

(B) The critical intervention of the Anchinhar Akhar movement was precisely the insistence on formal rigour: that Maithili ghazal must observe the Arabic-Persian prosodic standards (appropriately adapted to Maithili phonology), that the kafiya must be...

(C) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha).

(D) The chapter notes that feminist criticism: women in Sahu’s fiction are agents, Citrā, Budhni, Radhiyā, not victims; they reason, resist, and occasionally win.

६९५. In the context of Preeti Thakur, which statement is accurate?

(A) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).

(B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(C) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.

(D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book...

६९६. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

(A) The short stories (laghu katha) including 'Panditain,' 'Buri Raj,' and others display his capacity for compressed, ironic social narrative in the line of inheritance of Maithili satirical fiction.

(B) The title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region.

(C) The chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory.

(D) The chapter notes that key findings of The chapter: The Maithili ghazal has a documented correct lineage from Pandit Jivan Jha (early 20th century) by way of Kavivara Sitaram Jha, Kashikant Mishra 'Madhup', Vijaynath Jha, and Yoganand Heera.

६९७. What is the best reading of the chapter's discussion of Gajendra Thakur?

(A) The chapter notes that dhvani theory demands that what is most major be found not in what is said but in what resonates beyond the saying.

(B) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...

(C) Her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili literature: one that is inclusive of lower-caste, women, and non-elite voices.

(D) The chapter notes that poetry centred on the Chhath festival, the great autumnal sun worship of Bihar and the Mithila region, observed especially by the agrarian and lower castes.

६९८. According to Chapter 59, which statement best fits the discussion of Surya Narayan Mishra?

(A) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...

(B) The Mithila landscape, its rivers, its paddy fields, its village lanes, its small towns, is always already social space, freighted with relations of power and solidarity.

(C) His father was the late Surya Narayan Mishra and his mother the late Dayakashi Devi, names that recur with affective significance in his memoir and autobiographical fiction, anchoring his literary imagination in the soil of Mithila, the ancient cultural...

(D) The Videha Parallel History critical frame: the scale of Prayas Premi's contribution shows the archive's commitment to mass-scale democratic literary production.

६९९. What does Chapter 59 most clearly emphasize about Gajendra Thakur?

(A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors.

(B) Theoretical Frameworks Habermas: Pranav Jha's multi-form corpus spans all three of Habermas's rationality domainsinstrumental (medical essay, legal-social fiction), communicative (saṃsmaraṇa, drama, fiction), and critical (feminist literary criticism...

(C) In Kamal's case, the female-voiced songs raise interesting questions: a male poet ventriloquising the female perspective in a traditionally female song genre.

(D) In Nilo Kaka, the protagonist is explicitly a man without land or title who operates in the city by way of village social capital.

७००. Which answer matches the critical direction of Chapter 59?

(A) The Navya-Nyāya Epistemological Technique The Maithili literary line of inheritance is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.

(B) In Mithila Rising (Chapter 12, ‘State Hood for Mithila’, pp.

(C) The chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the...

(D) The chapter notes that sanyog, 'Coincidence': a collection of short stories in Maithili.

७०१. In the context of Rajdeo Mandal, which statement is accurate?

(A) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).

(B) The chapter notes that second, she writes exclusively in poetry, a gendered specialisation that reflects both the line of inheritance of women’s song and lyric expression in Mithila and the specific conditions of literary production in the diaspora.

(C) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.

(D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of...

৩০২. Which option correctly summarizes a point from Chapter 60?

(A) The chapter notes that dinesh Kumar Mishra is introduced as an engineer trained at IIT Kharagpur, but his identity is more firmly established as a 'historian' and 'folk engineer' of Mithila's rivers.

(B) The chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority.

(C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c.

(D) The Nach (नाच) line of inheritance, a distinctively Mithila form of musical theatre combining dialogue, song, dance, satire, and social commentary, performed at festivals and occasions by semiprofessional village troupes, is the immediate performative...

৩০৩. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

(A) Indian Aesthetics and Navya-Nyāya Ānandavardhana.

(B) His literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravanī gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage.

(C) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring ‘resolution’ (Samaadhaan) all suggest a writer for whom literature is not an escape from the world but a deepened engagement with it.

(D) The chapter notes that), two foundational figures in twentieth and twentyfirst century Maithili writing.

৩০৪. Which answer matches the critical direction of Chapter 62?

(A) The chapter notes that she says what is difficult to say -the oppression of Dalit men, the hypocrisy of upper-caste feminism, the caste-partisanship of the state apparatus -without any restraint, without any diplomacy.

(B) The folk song line of inheritance which in Mithila is overwhelmingly a women's line of inheritance gives Renu's female characters a voice that the patriarchal social order cannot entirely suppress.

(C) Theory / critical frame line of inheritance Application to Chaudhary Padavali / Bhakti Aesthetics Vidyapati line of inheritance; Navarasa theory Chaudhary's prose rhythm bears padavali influence.

(D) The chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion.

৩০৫. According to Chapter 63, which statement best fits the discussion of Hindi-blended Maithili?

(A) As a writer from an OBC community, he writes from inside Maithili literature while simultaneously contesting its canon.

(B) The chapter notes that from Manusmriti, being bound by the limits of their era, keeping women in the Shudra category, there is talk of pouring lead into the ears upon hearing Veda-dhvani.

(C) The "Bihar Kokila" Legacy: Ira Mallik provides a descriptive survey of Sharda Sinha’s "VivahGeet" album, listing 16 traditional wedding songs categorized into Side A and Side B, such as "Aaj Dhanma Kuta-u Raghubarba San" and "More Babua Ko Nazariyo Na Lage".

(D) The chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics.

৩০৬. Which option correctly summarizes a point from Chapter 63?

(A) The chapter notes that malla Period (Post-1450) Malla Kings of Nepal Musical Drama (Kirtaniya) Geographic shift to Nepal; dominance of music over prose.

(B) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach.

(C) His mother was the late Chandrakala Devi, who also composed Maithili verse.

(D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c.

৬০৬. What is the best reading of the chapter's discussion of Survey The?

(A) The Grammatical line of inheritance Survey The opening chapter is itself a contribution to the historiography of Maithili linguistics.

(B) The poem documents the multiple layers of a Maithili woman's life, agricultural labour, domestic oppression, and the cultural line of inheritance of women's songs (sohar at birth, samadain at marriage), without romanticising any layer.

(C) The chapter notes that he is currently also the editor of Dharmayan, the flagship periodical of Mahavir Mandir Trust, a journal of culture, religion, and scholarly inquiry.

(D) The chapter notes that dhirendra Kumar, “A Glance at Both of Preeti Thakur's Picture Story Books” Dhirendra Kumar writes from a reader-response position: “Literature becomes complete only when it is written in all genres and the compositions are mature.

৬০৮. In Chapter 64 (Prof. Dr. Ramawatar Yadav), which option reflects the chapter's argument?

(A) The chapter notes that however, the very act of staging female suffering, of making visible what is normally confined to domestic spaceperforms a feminist function in the context of village performance culture.

(B) As an engineer at TISCO (a working-class industrial context) who created plays about rural Mithila for the Jamshedpur Maithili community, he occupied the exact position Gramsci describes: not a detached intellectual but one embedded in the material...

(C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s.

(D) The chapter notes that mishra's contributions in this volume include: short stories (laghu katha), literary criticism, folk-culture essays on Maithili folk songs, wedding songs, ecological traditions, Saurath's Somnath parallels, book reviews, and...

৬০৯. What does Chapter 65 most clearly emphasize about Ramdeo Prasad Mandal 'Jharudar'?

(A) The chapter notes that chandreshwar Kavi, this historical survey of Maithili literature is the earliest major publication and establishes Jhā's scholarly credentials.

(B) The relationship between the couplet and the song is not merely sequential but epistemological: the couplet poses the problem (the sādhya, the 'to-be-proved' proposition in Navya-Nyāya logical terms) and the song constructs the argument, adduces the...

(C) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations.

(D) Roy's Mithila is not the timeless pastoral of the Sahitya Akademi establishment's preferred imagery.

৬১০. In the context of Ramdeo Prasad Mandal 'Jharudar', which statement is accurate?

(A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.

(B) The chapter notes that pA R T V: C O N C LU S I O N The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of major literary distinction who have chosen to work inside the Maithili literary line of inheritance at a...

(C) They are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery.

(D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.

৬১১. In the context of Ramdeo Prasad Mandal 'Jharudar', which statement is accurate?

(A) The chapter notes that hetvābhāsa: The Fallacies of Canonical Criticism Jha's implicit critique of mainstream Maithili criticism, its tendency to praise the critic's own circle and ignore the rest, is, in Navya-Nyāya terms, a diagnosis of hetvābhāsa...

(B) The chapter notes that fourth, and most consequentially, it serves as a collective self-portrait of the Videha Parallel Literature Movement's human infrastructure, the people who have built the democratic Maithili literary project one small act at a time.

(C) The chapter notes that feminist Criticism and Gender Theory The poems 'Maay Hamar Nav Kumbh Naheli' and 'Bauwa Ker Ubtan', along with the story 'Jamila', engage directly with the representation of women in Mithili society.

(D) Jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and...

৬১২. Which answer matches the critical direction of Chapter 66?

(A) The chapter notes that l i f e a n d L i t e r a r y B i o g r a p h y 2.1 Biographical Profile Jagdish Chandra Thakur 'Anil' is a Maithili poet, lyricist, and creative writer from the Mithila region.

(B) The chapter notes that she has translated seven books of three Sahitya Akademi award-winning Maithili authors into Hindi.

(C) The chapter notes that preface: The Significance of Ramesh in Maithili Literature Maithili, one of the twenty-two constitutionally recognised languages of India and a language whose written literary line of inheritance stretches back to the Charyāpadas of...

(D) The chapter notes that 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color.' Stanford Law Review 43.6 (1991): 1241-1299.

৬১৩. In the context of Ramesh and Mala Jha, which statement is accurate?

(A) The chapter notes that this satirical mode is the most socially engaged strand of Karn's work, it connects to the broader Dushyant Kumar line of inheritance of the politically engaged ghazal that Ashish Anchinhar and Gajendra Thakur have championed inside...

(B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music.

(C) The chapter notes that whether examining a Sahitya Akademi anthology or writing a poem about the monsoon's failure, he is doing the same thing: attending honestly to the evidence, resisting the easy conclusion, and insisting that language, whether in...

(D) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice.

৬১৪. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

(A) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women’s poetry.

(B) The song's formal structure, alternating 're' refrains, four-beat lines, is characteristic of the classical Maithili devotional style.

(C) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power.

(D) The chapter notes that prateek: A Collection of Maithili Seed Stories.

৬১৫. In the context of Ramesh and Mala Jha, which statement is accurate?

(A) His demonstration that Maithili verb agreement encodes social hierarchy and solidarity is a contribution to the sociolinguistic line of inheritance of Labov (social stratification of language variation), Brown and Levinson (face theory), and Goffman...

(B) The chapter notes that critical Principles in Lekh-Rekh Reading across the pāṭhakīyas in Lekh-Rekh, one can reconstruct Hitnath Jhā's implicit critical principles: (1) Accessibility, does the work communicate with a wide reading public without...

(C) The chapter notes that why should the neglect or insult of women poets collected until 2004 AD by the then critic-circle not be considered?

(D) The chapter notes that ghazal 15 is among the most musically accomplished in all three collections: 'Kauwa kuchaural bhore angana sancha parait authi sajan / Chham-chham-chham-chham payala bajai khanak uthal kangana'.

৬১৬. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

(A) The chapter notes that satyanand Pathak’s Gaam Gel Chhalahun stands as the most fully realised fictional account of what it means to be Maithili and displaced: to carry a language, a culture, a set of omens and songs into a city that does not know them...

(B) The chapter notes that stories in Videha Sadeha 31 Videha Sadeha 31 collects Kashyap's prose (pp.

(C) In such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society? .....

(D) A Critical Study of ASHOK Maithili Poet, Fiction Writer, Critic and Editor

——————————————————————————— Applying: New Criticism · Structuralism · Marxist Aesthetics · Post-colonialism Feminism · Reader-Response Theory · Postmodernism ·...

৬১৭. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

(A) The chapter notes that this structural metaphor encodes his poetic philosophy: song as movement, not monument.

(B) The chapter notes that cE) was the first major Persian poet to use the ghazal systematically as a vehicle for Sufi spiritual teaching.

(C) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city.

(D) Videha Archive: Complete Works Catalogue Videha Sadeha 7 (Prelim_7): Haiku / Prose poetry / Tilakora, Bathuāka Tīmana, Ghazal 1-8.

৬১৮. In the context of Ramesh and Mala Jha, which statement is accurate?

(A) The chapter notes that giving Sadananda a name, village, and achievement -this is the politics of personhood. "The biggest okra" -this detail seems amusing.

(B) The chapter places Munni Kamat inside the wider parallel history of Maithili literature.

(C) The chapter notes that caste and Marginalization: A major critique is made regarding the lack of Dalit and Muslim women’s voices in Maithili literature.

(D) The play is not a "text" in the Western sense but a script-for-performance, a document that points toward an embodied, musical, ritual event.

৩১৯. According to Chapter 67, which statement best fits the discussion of Dalit Critical Perspectives Feminist?

(A) The formal features of the Persian ghazal that passed into Urdu and eventually Maithili are: the mono-rhyme (qafiya) appearing at the end of the second line of every sher; the radif (identical refrain word or phrase) following the qafiya; the matla in...

(B) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production.

(C) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...

(D) The chapter notes that maun's fieldwork deploys both: the raw encounter with the folk line of inheritance as it actually exists, and the interpretive frame that enables him to recognize what he is observing as belonging to the Salahes or Lorik or Bihula...

৩২০. According to Chapter 67, which statement best fits the discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

(A) The women's subordination inside the domestic-ritual economy of Mithila is present in the songs but is rendered as aesthetic and emotional material rather than as social critique.

(B) The chapter notes that story : "A Handful of Tears" (Summary) The narrative explores the life of Hema, a poor rural laborer.

(C) The journal ran without any institutional financial support, sustained entirely by way of subscriptions, community donations, and Rajnandan Lal Das's own labour and resources.

(D) The chapter notes that he has been cited over a thousand times in international scholarship and honoured by the Linguistic Society of America, the Government of Nepal, and the Maithili community itself.

৩২১. What is the best reading of the chapter's discussion of Two Annas Selected Hymn Translations?

(A) In the Parallel History's terms, he represents the line of inheritance of Jagdish Prasad Mandal: writers who document the lived texture of subaltern Maithili experience with unswerving fidelity.

(B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1.

(C) The chapter notes that children’s (Shishu Utsav) Literature designed for children, emphasizing cultural continuity.

(D) The chapter notes that traditional: 'Karu bhava sāgara pāra he jananī...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman.

৩২২. What does Chapter 69 most clearly emphasize about Literary Criticism Formalism?

(A) The chapter notes that reader-Response Theory and Hermeneutics Hans Robert Jauss’s concept of Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal’s translation practice.

(B) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya...

(C) The chapter notes that western Literary Criticism Formalism: The structure adheres to traditional Ragas (musical modes) such as Rekhta, Dhrupad, and Bhairavi.

(D) In Nepal he launched the quarterly 'Maithili' (Maithili Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge.

৩২৩. Which option correctly summarizes a point from Chapter 70?

(A) As its Director-cum-Secretary, Ravindra Nath Thakur occupied a key position at the intersection of literary culture and state patronage, analogous to the role of a literary administrator working inside a formal institutional critical frame to advance the...

(B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya...

(C) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?

(D) The songs are structured around the familiar Maithili child's world, flowers, butterflies, fish in the stream, the monsoon rain, the kitchen, the grandmother's stories, but organized with a poet's ear for sonic pleasure.

৩২৪. In Chapter 71 (Ram Vilas Sahu), which option reflects the chapter's argument?

(A) The Maithili woman writer is subaltern in the double sense: subaltern as woman inside the patriarchal Maithili literary system, and subaltern as Maithili speaker inside the Hindi-dominated North Indian literary economy.

(B) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādīka Gīta | Sadeha 10...

(C) The chapter notes that shortly thereafter, Umesh Mandal introduced Sahu to Gajendra Thakur, editor of Videha.

(D) The chapter notes that this story directly engages Nepal's transitional justice period, the prajatantrik kranti (democratic revolution) and its aftermath, in a way that personalizes the abstract political by way of a single officer's biography.

৩২৫. What is the best reading of the chapter's discussion of Ram Vilas Sahu?

(A) The chapter notes that can the Subaltern Speak?" In Marxism and the Interpretation of Culture, ed.

(B) The chapter notes that primary evidence is drawn from the two books (Kalanidhi; Gaam Gel Chhalahun), supplemented by web research from Videha, the Hum Mithilawasi literary documentation blog, and the Videha Google Books Pothi archive.

(C) The headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy.

(D) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation.

৩২৬. What does Chapter 73 most clearly emphasize about Last Rites Haridwar?

(A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna...

(B) The chapter notes that nachiketa's deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of...

(C) The chapter notes that brecht, Epic Theatre, and the Political Stage Bertolt Brecht's development of Epic Theatre in Weimar Germany and its subsequent influence on world theatre provides one of the most productive Western frameworks for analysing Bechan...

(D) The chapter notes that dinesh Kumar Mishra's book makes it clear that the attempt to 'imprison' the Kamla river has become a curse for Mithila.

७२७. According to Chapter 73, which statement best fits the discussion of Pradeep Pushpa?

(A) The chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language.

(B) The chapter notes that it represents the most comprehensive scholarly and testimonial assessment of his life and work yet assembled, drawing on essays, critical reviews, personal reminiscences, and formal assessments by critics including Pradeep Pushpa...

(C) The chapter notes that desh-Bhakti Geet: Patriotic Songs The patriotic songs 'Jay-Jay Mithila Pawan Dhaam' and 'Rana ke Baat Bandhu' represent different registers of national-cultural belonging.

(D) The breast cancer story is literally a text of 'white ink'writing that flows from the specific physical experience of women's bodies, from the territory that dominant Maithili literary discourse has rendered invisible.

७२८. What does Chapter 73 most clearly emphasize about Published Books?

(A) The chapter notes that it is the homeland of Sītā (daughter of King Janaka), the cradle of the Navya Nyāya school of logic (Gaṅgeśa's Tattvacintāmaṇi was composed here c.

(B) The chapter notes that l i t e r a r y C a r e e r a n d P u b l i s h e d Wo r k s 3.1 Published Books (Chronological) Ravindra Nath Thakur published nineteen volumes across Maithili and Hindi, spanning song collections, experimental verse, a novel, a...

(C) The chapter notes that lal Dev Kamat’s own work as a critic and social commentator is a direct descendant of this modernist project, which sought to utilize literature as a tool for regional awakening.

(D) The chapter notes that pART IV: FORMAL ANALYSIS AND POETIC TECHNIQUE 4.1 The Lyric Voice The poems of Ujāra Parbak Khoj employ a lyric voice that shifts between three positions: the firstperson singular (I-poet on a personal quest), the second-person...

७२९. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

(A) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society.

(B) The chapter notes that key to this critique is the legacy of Harimohan Jha (1908-1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya...

(C) His significance is not only literary but epistemologicalin the deep sense intended by Gangesa Upadhyaya's Navya-Nyāya: his work serves as a claim to knowledge, a set of testimonies about the Maithili world that require the full apparatus of...

(D) The chapter notes that he served as lyricist, co-director, and screenplay writer.

७३०. What does Chapter 73 most clearly emphasize about Aayurveda Ki Amar Kahani?

(A) The chapter notes that b I O G R A P H I C A L P R O F I L E Ramlochan Thakur (रामलोचन ठाकुर) stands as one of the most distinguished and quietly luminous literary figures of modern Maithili literature.

(B) The chapter notes that ravindra’s songs will bring a new age to Maithili music.” He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an Ayurveda-based telefilm, Aayurveda Ki Amar Kahani.

(C) The chapter notes that safi's text is, in the most literal sense, the subaltern speaking.

(D) The grandmother telling folk stories, the Dimasa tribal woman describing her community's sanitation struggle, the Naga woman explaining traditional marriage markers, Bulki herself, these are all constituted as Aptas: their testimony is presented as...

৬৩১. According to Chapter 73, which statement best fits the discussion of Ravindra Nath Thakur?

(A) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...

(B) The chapter notes that shiv Kumar Prasad, 'Shahar O Gel' (Videha, Issue 14) 3.2 Dhvani Siddhanta (Theory of Suggestion / Resonance), Anandavardhana Anandavardhana's Dhvanyaloka (9th cent.

(C) The two immediately formed a duo, and from approximately 1966-1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural circuit.

(D) The chapter notes that second -Domestication (in which the original is assimilated into the target language's culture): "revolutionary act," "accumulated pain," "objectification" -these were translated into language familiar to Maithili readers.

৬৩২. Which option correctly summarizes a point from Chapter 74?

(A) The chapter notes that sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression.

(B) The chapter notes that gayatri Chakravorty Spivak’s question ‘Can the Subaltern Speak?’ (1988) is relevant to the socialreform songs: the women who sing these songs about addiction liberation are themselves often from the social groups most devastated by...

(C) The chapter undertakes a comprehensive examination of how Renu wove the cultural fabric of Mithila and the linguistic texture of Maithili into the body of his Hindi literature.

(D) The 'ghost of election', the haunting of public life by electoral politics, with its vote-buying, its caste mobilisation, its corruption and violence, is figured as a dream or nightmare that the protagonist both experiences and (by way of the dream-frame)...

৬৩৩. What does Chapter 74 most clearly emphasize about Phanishwar Nath Renu?

(A) His account of the women's cultural gathering in North Cachar Hills, where, for a few days, tribal women of all Naga sub-groups gather in communitas, sharing traditional dress, songs, and cultural knowledge, temporarily suspended from ordinary social...

(B) The designation of Hindi as the official language of Bihar, and the subsequent marginalization of Maithili in education and administration, created a situation in which Maithili speakers were required to write in Hindi for any official or literary purpose.

(C) The chapter notes that post-Colonial Theory and the Question of World Literature The movement of a text from Arabic (1912) to English (1957 translation) to Maithili (2016) enacts a post-colonial literary circuit that deserves theorisation.

(D) Applied to Saras: Saras's ghazals display vakrokti in the Kuntaka sense: the characteristically oblique address of the beloved (whether human, social, or metaphysical) by way of the formal conventions of the ghazal creates a consistent 'strangeness', the...

৬৩৪. Which answer matches the critical direction of Chapter 75?

(A) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge.

(B) A feminist reading might nonetheless point to the limits of this male-authored female voice: the women in Kamal's songs are largely defined by their relationships (wife of the absent husband, daughter of Maina, devotee of the mother-goddess), and their...

(C) The chapter notes that inside the English-language discourse on the Indian diaspora novel, it remains invisible due to the language barrier.

(D) The Menu: The text describes the traditional Maithili meal, including various vegetable curries, rice, pulses, curd, and meat.

৩৩৫. According to Chapter 77, which statement best fits the discussion of Santosh Kumar Mishra?

(A) The chapter notes that critical Appreciation: Indian Aesthetics, Nāṭyaśāstra, and Rasa Theory VIII.

(B) The most sustained and emotionally powerful of these are the viraha songs, the separated wife's lament for her absent husband (gone to the city, to 'pardesh'), written in the Maithili women's song line of inheritance.

(C) The chapter places Shardindu Chaudhary inside the wider parallel history of Maithili literature.

(D) The repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement.

৩৩৬. In the context of Santosh Kumar Mishra, which statement is accurate?

(A) In Western poetry the metaphor of the phoenix (the mythological bird that rises reborn from ash) is consonant with this - but the phoenix is consumed in ash and then rises.

(B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music.

(C) The chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics.

(D) The chapter notes that roland Barthes's concept of mythologies, the way cultural signs naturalise historical constructions, illuminates Mandal's critical engagement with the mythology of ijjat (honour): Pangu and Ijjat Gama Ijjat Banchelo demythologise...

৩৩৭. Which point is consistent with Chapter 78's treatment of Siyaram Jha?

(A) These special issues, which Videha has devoted to writers including Ram Bharos Kapari 'Bhramar', Shivshankara Shrinivas, Hitnath Jha, and others, function as the primary site of critical appraisal inside the Parallel Literature line of inheritance...

(B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame.

(C) The chapter notes that pranav Jha, 'Mithila me Pokhark Atikraman aa "Talab Bachao Abhiyan"' (pp.

(D) The chapter notes that with the aid of feminist theory, the critic can analyze whether the female body is an ornament of Śṛṅgāra or a document of labor?

৩৩৮. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

(A) The chapter notes that this pedagogicalliterary project is entirely consistent with the Videha Parallel History's commitment to developing every register and audience of Maithili literature.

(B) The chapter notes that critical Assessment Sapna Sakar is an uneven collection, some stories are slight and anecdotal, while others (especially "Buni Mai Ka Betha" and "Nirvashit Jivan") demonstrate genuine narrative craftsmanship.

(C) The social world rendered is consistently the lowermiddle-class Mithila world, teachers, small farmers, lower-government-service families, women in domestic spaces, treated with both affection and critical intelligence.

(D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II.

৩৩৯. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

(A) The chapter notes that 'Nacikettāka "Eka Chala Rājā"ka Maṃcana.' Videha Sadeha 8 (Prelim_8).

(B) The chapter notes that k a r n a m r i t : T h e L i f e ' s Wo r k (1 9 8 1, 2 0 1 9) 6.1 Foundation and Philosophy The founding of Karnamrit (कर्णामृत) in 1981 marked the beginning of Rajnandan Lal Das's most sustained and consequential contribution to...

(C) And if we too happen to find such a place, where men and women can think big thoughts!

(D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI.

७४०. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) Jha's plays inherit this line of inheritance's social commitment, folk-idiom, and performative accessibility while translating it into the more structured proscenium-stage or temporary-stage format.

(B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...

(C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...

(D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

७४१. Which option correctly summarizes a point from Chapter 78?

(A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk...

(B) The chapter notes that this anthology is the largest curated collection of Maithili women's poetry of the modern period.

(C) The pivotal moment came around 2004, when he met Umesh Mandal, sub-editor of Videha and son of the great Maithili novelist Jagdish Prasad Mandal.

(D) The chapter notes that kICHHU TEET MADHUR: THE TRAVELOGUE AS SCIENCE-HUMANIST WRITING Kichhu Teet Madhur (Kolkata, 2014) is a four-part travelogue covering America (from 1977, Viyogi's first posting at Berkeley), France (1984-85, with family), other...

७४२. Which point is consistent with Chapter 78's treatment of Gaṅgeśa Upādhyāya?

(A) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women’s writing.

(B) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection).

(C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c.

(D) The Well Wrought Urn: Studies in the Structure of Poetry.

७४३. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

(A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic.

(B) The chapter notes that elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.

(C) The chapter notes that translation (Anuvaad) Maithili translation of Rajni Chhabra's Hindi poetry collection Pighalte Himkhand (पिघलते हिमखण्ड), Videha Issue 21, pp.

(D) In Maithili children's literature, it is Mrs.

७४४. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The chapter notes that satire and the Burlesque: In "He Kavi Kokil," Gopesh uses a Western satirical lens to deconstruct the "Poet-Cuckoo" (Vidyapati).

(B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.

(C) The story shows Sriniwas's capacity to render female interiority with empathy.

(D) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

৬৪৫. Which option correctly summarizes a point from Chapter 78?

(A) The chapter notes that elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.

(B) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...

(C) The mother who sings a lullaby is not primarily communicating with the child (who cannot understand the words) but enacting a relationship, performing a cultural role, and communing with the ancestral line of inheritance of women's domestic life.

(D) The chapter notes that 'कुलदीपक' (Kuladīpak, The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often eclipsed by male-dominated histories of the reform movement.

৬৪৬. Which option correctly summarizes a point from Chapter 78?

(A) Gaṅgeśa Upādhyāya's analysis of pratyaksha (direct perception) is relevant here: the granddaughter's direct experience of her grandfather is a form of parama-pratyaksha (immediate, unmediated cognition) that grounds the subsequent critical assessment in a...

(B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras').

(C) The chapter notes that from a feminist critical perspective, these viraha poems perform complex gender negotiations.

(D) The chapter notes that safi's Baishakh Me Dalan Par holds this foundational position in Maithili: it is the first, and its existence changes the Maithili literary landscape permanently.

৬৪৭. What does Chapter 78 most clearly emphasize about Prashna Ee Uthaiye?

(A) These are all gaslighting techniques used to demoralize, which have been ended by the parallel stream with the help of Story Science.

(B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This).

(C) Her four poems together present a panorama of a complete Dalit woman's life: from field to home, from labor to motherhood, from hunger to dignity.

(D) The chapter notes that singh's Maithili poetry, published in Videha: Sadeha 26, ranges across three distinct registers: the philosophical-meditative ('Ateet', 'The Past'; 'Aas', 'Hope'), the lyric-social ('Lori''Lullaby'), the patriotic-empathetic ('Baaju...

৬৪৮. In the context of Siyaram Jha 'Saras', which statement is accurate?

(A) The Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests.

(B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.

(C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics.

(D) The scholarly examination of Kamat's role reveals a systematic attempt to democratize the Maithili language, moving it from the exclusive domain of traditional scholarly elites into the vibrant, often contentious arenas of regional politics and digital media.

৬৪৯. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

(A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.

(B) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?

(C) The chapter places Ashok (Kathakar Ashok) inside the wider parallel history of Maithili literature.

(D) The chapter notes that spivak's question 'Can the subaltern speak?' finds a partial but major answer in Bhramar's work: yes, but only by way of sustained institutional labour, founding journals, establishing publishing infrastructure, building cultural...

৬৫০. According to Chapter 78, which statement best fits the discussion of Anandavardhana Anandavardhana's Dhvanyāloka?

(A) The chapter notes that this is the condition Spivak recognises: the subaltern is not voiceless but unheard inside the institutional systems that should respond to her.

(B) The contribution of women's reservation is also in that.

(C) The second major theme is women’s struggle against patriarchal constraint.

(D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.

৬৫১. Which answer matches the critical direction of Chapter 79?

(A) The chapter notes that chandra Talpade Mohanty's critique of the Western feminist tendency to construct a monolithic 'Third World Woman' as victim without agency applies in reverse here: Manu's female speakers (in the Maithili context) are given voice...

(B) The Viṣahārā Gīta, songs addressed to the snake-goddess Viṣahārī (Mansa/Manasā in Bengal)serves as a line of inheritance closely connected to the agricultural year and the threat of snakebite during the monsoon.

(C) The restoration of bahra and qāfiyā discipline is not merely aesthetic but political: it asserts that subaltern writers are capable of, and deserving of, the same formal mastery as elite writers.

(D) The chapter notes that singh begins from the foundational proposition that literature is ‘the accumulated repository of knowledge’ (‘gyaan raashik sanchit kosh’), and that periodisation is necessary for systematic study, while acknowledging that the...

৬৫২. What does Chapter 79 most clearly emphasize about Yatra Naaaryastu Poojyante Ramante?

(A) The chapter notes that but earlier, the kind of mass migration seen in the Bhojpuri region was unknown in Mithila.

(B) The essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim ‘Yatra Naaaryastu Poojyante Ramante...

(C) The chapter notes that yet, a discerning critique reveals that the compositions inside that volume align more closely with the traditions of song and verse than with the specific architecture of the Ghazal.

(D) The Need for a Dedicated Anthology A major point of the introduction is the historical absence of a collective volume for women poets: Lack of Collection: While male writers have long dominated the Maithili literary scene, women were often published only...

৬৫৩. Which option correctly summarizes a point from Chapter 80?

(A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...

(B) The chapter notes that its wrestlers, farmers, OBC freedom fighters, Muslim musicians, and Dalit workers are constitutive of its social reality but absent from the mainstream archive.

(C) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.

(D) The chapter notes that t h e L i t e r a r y P a r t n e r s h i p : D a m p a t i L e k h a k The concept of the 'dampati lekhak' (literary couple) has a notable if understudied history in Maithili literature.

৬৫৪. What does Chapter 81 most clearly emphasize about Kalpana Jha?

(A) The chapter notes that 25) 2.4, Kalpana Jha: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak: Shardindu Chaudhary' (pp.

(B) The chapter notes that however, Derrida is accused of trying to appropriate the voice of women under the guise of male discourse, to snatch the authority that women have painstakingly achieved, the authority with which they speak for themselves.

(C) The chapter places Ravindra Nath Thakur inside the wider parallel history of Maithili literature.

(D) The chapter notes that vidyapati's padavali, his collection of songs celebrating the love of Radha and Krishna, fused erotic shringara rasa with Vaishnava bhakti in ways that established a template for Maithili lyric consciousness that persists to the present.

৬৫৫. Which point is consistent with Chapter 83's treatment of Shiv Kumar Jha 'Tillu'?

(A) The chapter notes that key Stories and Their Analysis 3.2.1 Sunanda, Gender, Moral Courage, and Village Hypocrisy The opening story 'Sunanda' is one of the collection's finest achievements.

(B) The chapter notes that writers like Raut (a farmer from Berma village, Madhubani) and contributors like Kamini Kamayini carry an authority of embodied experience that is itself a form of epistemological validity.

(C) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.

(D) A Literature of Their Own: British Women Novelists from Bronte to Lessing.

৬৫৬. In the context of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren, which statement is accurate?

(A) Jha's "Grāmīṇ mahilāk pahichān" (Rural Woman's Identity) shows the subaltern negotiating multiple roles: "māy, bahin, patnī, ā beṭīme ojhāyāl chhī", lost in mother, sister, wife, daughter.

(B) The Well Wrought Urn: Studies in the Structure of Poetry.

(C) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic, an ending that opens rather than closes meaning': the two men embrace; Madan weeps; no moral is stated.

(D) His Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sāṃ Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām̃ (We/I, the first-person plural assertion)...

৬৫৭. According to Chapter 84, which statement best fits the discussion of Ke Dastāveza?

(A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record.

(B) The chapter notes that however, Derrida is accused of trying to appropriate the voice of women under the guise of male discourse, to snatch the authority that women have painstakingly achieved, the authority with which they speak for themselves.

(C) The chapter notes that devotional geet occupies an interesting middle position: it is human composition (not scripture) but it claims the authority of line of inheritance (parampara) and the sanction of community performance.

(D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.

৩৫৮. In Chapter 84 (Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren), which option reflects the chapter's argument?

(A) The chapter notes that but the remnant-mentality of the male-dominated system has not completely ended in any caste or class of Mithila even today; that fact is confirmed by the outrage against male-society found in abundance in the poetry of the old women...

(B) The chapter notes that by digitizing these performances, Videha counters the "usurpation" of these traditions by commercial interests and ensures that the specific cultural meanings of motifs like the Kalash (sacred pot) or the Sita-Ram narrative remain...

(C) Academic surveys show that the 21st century has seen an explosion of short-story writing, with over one hundred collections published between 2015 and 2020 alone.

(D) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādīka Gīta | Sadeha 10...

৩৫৯. Which answer matches the critical direction of Chapter 84?

(A) The chapter notes that kamat recognises the key themes of Munni Kamat’s work, longing, nostalgia, and the resilience of the female voice in the diaspora, as essential components of the modern Maithili experience.

(B) The most personally major was the title ‘Abhinav Vidyapati’ (the New Vidyapati), conferred upon him in person by the eminent Hindi and Maithili poet Baba Nagarjuna (Vaidyanath Mishra Yatri) at a public ceremony in Purnia.

(C) Anchinhar's expertise in Maithili literary history and genre history gives his assessment of Shardindu Chaudhary's contribution its particular authority.

(D) The chapter notes that dādīka Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the line of inheritance of the grandmother's oral transmission of folk culture, the role that Maithili's women's oral line of...

৩৬০. What is the best reading of the chapter's discussion of Parallel History?

(A) The chapter notes that th century CE, Mithila) is the founder of the Navya Nyāya (New Logic) school, the dominant line of inheritance of philosophical analysis in Mithila for several centuries.

(B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

(C) The chapter notes that rasa-Dhvani Analysis Bharatamuni's theory of rasa and Ānandavardhana's dhvani provide the primary Indian critical critical frame for Pushpa's ghazals.

(D) The chapter notes that kamal's most accomplished songs achieve Rasa-Dhvani: the COVID song 'Jani nikalhu katahu, akaran' achieves both literal social instruction and the resonance of human isolation, lost community, and existential longing in just a few lines.

৩৬১. In Chapter 84 (Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren), which option reflects the chapter's argument?

(A) The folk literature line of inheritance itself is characterised by a distinctive kind of vakrata, the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.

(B) In 'Raand', the story is focalized by way of Mani, the young student-nephew, whose growing surprise and admiration for his aunt's autonomy structures the narrative's ideological movement from convention to liberation.

(C) The chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of consciousness and the body as the...

(D) Jharudar's nārī jhārū poems speak from a politics of location that is simultaneously inside and outside women's experience: as a man from a marginalised community, he writes about women's oppression with deep empathetic understanding but also with a...

৩৬২. Which answer matches the critical direction of Chapter 85?

(A) His critical writings include Badalait Swar (2011), Maithili Upanyas ki Aalochana (2021), and Vishleshan (2022).

(B) His account of the women's cultural gathering in North Cachar Hills, where, for a few days, tribal women of all Naga sub-groups gather in communitas, sharing traditional dress, songs, and cultural knowledge, temporarily suspended from ordinary social...

(C) The chapter notes that 'A Critical Analysis of Maithili Short Stories: Twenty First Century.' Videha eJournal, 2025.

(D) The crow is placed in comparative relation to the canonical Maithili kokil (cuckoo), but via antithesis: the hitherto unfamiliar (the crow-poet) is recognized by way of similarity-with-difference to the familiar (the cuckoo-poet).

৩৬৩. In the context of Subhash Chandra Yadav, which statement is accurate?

(A) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women’s traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).

(B) The farmers were still ploughing the fields, but without the colourful birds, this Mithila did not seem like that Mithila anymore.

(C) A critical reading of its architecture reveals the intellectual ecology that parallel literatteurs endorsed and inhabited.

(D) The chapter notes that by using genealogical records as a tool for social deconstruction rather than caste preservation, the archive functions as a powerful instrument of social justice.

৩৬৪. Which option correctly summarizes a point from Chapter 86?

(A) The line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit.

(B) The chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales.

(C) The chapter notes that second, she writes exclusively in poetry, a gendered specialisation that reflects both the line of inheritance of women’s song and lyric expression in Mithila and the specific conditions of literary production in the diaspora.

(D) The chapter notes that fishman's GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission.

৩৬৫. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

(A) The writer does not have control over the text.

(B) The chapter notes that other notable works include Shaurya Gaan (Songs of Valor), Janak Nandini Janaki, and the poetry collection Sanjhiya.

(C) The chapter notes that lajakotar interrogates the shame codes that confine women.

(D) The chapter notes that yet it is sung in the same devotional community context as the anonymous folk songs, demonstrating the multi-register character of Maithili devotional culture.

৩৬৬. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

(A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.

(B) The chapter notes that yet his satire activates Hāsya-rasa (in Baklel), his romantic stories activate Śṛṅgāra-rasa (in Lal Bhouji and Paras), and his political essays activate Raudra-rasa (the fury of the Independence Day satire and the Rakhi essay on...

(C) Her literary career began in 1965, with contributions to Maithili journals and magazines including Mithila Darshan, Mithila Mihir, Shikha, and Katha Pushpa.

(D) The chapter notes that each previous scholar’s position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered).

৬৬৭. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

(A) And this prior knowledge of meaning also depends on the reader's prior history and contemporary critical theories and ideologies; all these are parts of culture, so how can they be kept away from the structure?

(B) The chapter notes that vaagat Gaan (Welcome Song), Marxist, Dhvani, and Social-Realist Readings Aau, Aau, Aau sabhak vaagat karai chhi, / nain me samaau hridayasan dharai chhi. / Ullaasak geet katau sagaro karuna-kandan, / upati rahal vipati rahal...

(C) The chapter notes that rajdeo Mandal, Maithili Writer: A dedicated study of Rajdeo Mandal, a poet and novelist who represents the subaltern voice in modern Maithili fiction.

(D) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city.

৬৬৮. In the context of Subhash Chandra Yadav, which statement is accurate?

(A) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...

(B) The chapter notes that from the perspective of Abhinavagupta's dhvani theory, the vyangya (suggested meaning) of these songs transcends the literal narrative of a woman waiting for a migrant husband.

(C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive...

(D) The chapter notes that for Translated Literature: The level of equivalence between the source language and the target language.

৬৬৯. Which point is consistent with Chapter 88's treatment of Pāṭhak Jī?

(A) The geet (song) form in Maithili is not merely a literary genre but a performative and communal one, songs are sung at festivals, in the home, in ritual contexts, and as expressions of seasonal change.

(B) The chapter notes that navya Nyaya: Secondary Sources Phillips, Stephen H.

(C) The chapter notes that from the perspective of Kuntaka's Vakrokti theory, the theory that literary excellence lies in 'oblique expression' or the creative deviation from ordinary usage, the pauti as a literary symbol represents exactly the kind of vakra...

(D) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.

৬৬০. What does Chapter 88 most clearly emphasize about Sushil?

(A) Their works, archived in the Videha Digital Library, collectively constitute a major contribution to Maithili cultural heritage.

(B) The chapter notes that lalbabu tries to get rid of Karuna by way of Paragas, but his wife is disturbed by hearing two words, "See, you'll be destroyed." Malay and Ajit are in the village during the hot summer.

(C) Applying Chomsky's Government-and-Binding (GB) critical frame, which posits that syntactic movement (such as question formation, subject raising, and relativisation) is governed by abstract principles of government, binding, and case assignment, to...

(D) The chapter notes that samiksha/Alochana/Samalochana (Criticism and Review): Maintaining critical standards necessary for a living literary line of inheritance; reviews of published Maithili ghazal work, identification of formal errors, praise of correct...

৬৬१. What does Chapter 88 most clearly emphasize about Sushil?

(A) The chapter notes that this is, however, less a personal failing than a formal constraint: the traditional song genres he works in carry their gender assumptions as structural features, and innovation in this dimension would require more experimental...

(B) The Jhārū as Genre Innovation in World Literature To assess the novelty of the jhārū as a literary form, it is worth situating it inside the global taxonomy of poetic forms that combine moral critique with folk-lyric structures.

(C) The chapter notes that but Gāmbālī had no connection with her old in-laws' family in this village.

(D) The poem's rhetorical power lies in this vyāpti being established not abstractly but by way of concrete historical evidence, the fate of Angika writers whose works were rejected by Maithili literary bodies because their dialect was not 'standard' Maithili.

৬৬२. Which option correctly summarizes a point from Chapter 88?

(A) The chapter notes that but when he went to the courtyards of young women, it was something to see.

(B) His geet imply a musically literate audience familiar with the Maithili lyric line of inheritance, an audience that will hear the melodic possibilities of his lines.

(C) The chapter notes that formalism, New Criticism, and Narratology From a New Critical standpoint (I.A.

(D) Videha eJournal, 2025. [Commemorative essay on Prof.

৬৬३. What is the best reading of the chapter's discussion of Sushil?

(A) Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for this, I will take the 'indebtedness' (gratitude).

(B) The chapter notes that what had been buried -the Dalit's Vedic identity, their historical rights -to dig it out and bring it forth becomes a revolutionary act.

(C) The chapter notes that women of the category of 'Babi', 'Mai', 'Pius' used to say, 'How does he practice medicine, being so shameless?' Gyanchan was a lover of songs.

(D) The chapter notes that sriniwas's dominant rasa is karuna (compassion/pathos), the emotional register appropriate to the sufferings he chronicles: widows excluded from rituals, aging mothers displaced by indifferent sons, communities losing their...

৬৬४. In Chapter 88 (Sushil), which option reflects the chapter's argument?

(A) The chapter notes that each son's trajectory is both a family story and a Nepal national story.

(B) In Mithilanchal, as elsewhere in South Asia, ‘honour’ and ‘shame’ function as informal codes of social regulation that often work against women’s legal rights and personal freedom.

(C) The chapter notes that he had laid hands on a Brahmin; the village would become a mess; would there be a 'bhar-changera' (commotion) or a 'bhar-daur' (excommunication)?

(D) The chapter notes that its five shers build a cumulative elegy for the cultural identity of the Mithila village by way of successive observations of specific loss: linguistic community, food culture, musical line of inheritance, family bonds, and domestic...

৬৬५. In Chapter 88 (Sushil), which option reflects the chapter's argument?

(A) The chapter notes that gām Sadhbā Hoit Achhi (The Village is Getting Settled) A story in epistolary style.

(B) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...

(C) The chapter notes that she has clearly read Ashok's Daidigam attentivelyher story-by-story summary shows direct acquaintance with fifteen stories, their plots, characters, and thematic concerns.

(D) The chapter notes that singh does not generalise about women’s oppression in the abstract but grounds each claim in specific dialogue and plot.

৩৩৬. Which option correctly summarizes a point from Chapter 88?

(A) The chapter notes that this is what the Natyashastra calls the distinctive theatrical mode of knowledge, a conditioned Pratyaksha in which real and fictional are held simultaneously in consciousness.

(B) The chapter notes that mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education.

(C) The chapter notes that pan-Indian line of inheritance with distinct Maithili form. गोसाउनिक गीत / भगवती गीत (Gosaunik Gīt / Bhagavatī Gīt): Songs addressing the household deity (gosāunī) or the Shakti goddess Bhagavatī.

(D) The chapter notes that below is the English translation of the key sections and a selection of representative hymns: Front Matter & Introduction Title: Miscellaneous Hymn Collection (Vividh Bhajnavali) Edition: First Edition (1,000 copies) Author: Pt.

৩৩৩. Which option correctly summarizes a point from Chapter 89?

(A) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...

(B) His education began in Karyan and Vaidyanathpur villages, continuing in Darbhanga, Samastipur, Patna, and Delhi.

(C) The chapter notes that creative Works: Poetry, Ghazal, and Fiction o Early Interventions (Hastkṣep, Sākhi) o Apocalypse and Love (Pralaya Rahasya, Duniyā Ghar Mehman) o The COVID Diary (Dharāśāyī Hebāk Samay) o The Maithili Ghazal (Apan Yudhak Sākṣya) o...

(D) The chapter notes that 1448) by way of colonial-era revivals to the present digital renaissance enabled by the Videha platform.

৩৩৮. In Chapter 89 (Taranand Viyogi), which option reflects the chapter's argument?

(A) The Meter Controversy Viyogi’s Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings’ works, and saint poetry.

(B) The cultural world of Mithila its landscape, its folk songs, its ritual calendar, its caste and gender dynamics, its ancient literary heritage in the Maithili language provides Renu with not only his material but his forms, his aesthetics, and his ethics.

(C) Videha Sadeha 12 (Prelim_12): Ghazal 1-4, four standard ghazals, his earliest numbered contribution.

(D) The chapter notes that cRITICISM This literary criticism analyzes Gopalji Jha 'Gopesh’s' "Gumm Bhel Thadh Chhi" (1966) by way of a synthesis of classical Indian aesthetics, Western modernist theory, the Videha Parallel History critical frame, and...

৩৩৯. In the context of Dr. Umesh Mandal, which statement is accurate?

(A) The chapter notes that 900 CE) Vācaspatī is among the most brilliant systematic philosophers of the Indian line of inheritance.

(B) These are ritual-seasonal songs deeply embedded in the agricultural-ritual calendar of Mithila.

(C) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

(D) The chapter notes that this event became a symbolic event of Dalit women's oppression.

৩৪০. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

(A) The Maithili folk songs Jha documents fall squarely inside all five of these categories simultaneously: they are oral expressions, performing arts, social practices/rituals, and knowledge about nature and the universe.

(B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...

(C) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

(D) The chapter notes that conclusions and Future Outlook The Videha Sadeha series (1-37) represents a definitive turning point in Maithili literary history.

৬৫৭. Which point is consistent with Chapter 91's treatment of Umesh Paswan?

(A) Jha navigates this with reasonable skill, focusing largely on the institutional contribution (the Videha eJournal, its archives, its role in Maithili literature) rather than on specific texts.

(B) The chapter notes that for decades, the Maithili literary canon was heavily influenced by the Darbhangacentric "standard," which often prioritized the linguistic registers of the Srotriya Brahmins and the genealogical focus of Panji-Prabandha.

(C) The chapter notes that this is rasa in the mode of utsāha (enthusiasm), Bharata's sthāyi bhāva for vīrarasa, elevated by way of historical reference (Āryabhaṭa, Chāṇakya, Darbhanga Mahārāja) and political aspiration.

(D) The poem documents the multiple layers of a Maithili woman's life, agricultural labour, domestic oppression, and the cultural line of inheritance of women's songs (sohar at birth, samadain at marriage), without romanticising any layer.

৬৫৮. Which point is consistent with Chapter 91's treatment of Umesh Paswan?

(A) The Paswan community man who is accused of being at the wrong place in the wrong time; the Dalit woman labelled 'characterless' for rescuing an abandoned infant; the poor boy whose school education is interrupted by a rich man's manipulation, these are the...

(B) The chapter notes that 'Ṭākāka Ābhāva Me Ṭhappa Achi Kosī Mahāsetūka Kāja.' Videha Sadeha 15 (Prelim_15), pp.

(C) The Ghazal Influence: The album Sinehiya by Kunj Bihari Mishra is reviewed by Pradeep Pushpa as a major experiment in the Maithili ghazal-style song, though it notes the technical challenges of maintaining formal prosody (Behr and Qaafiya) in modern pop...

(D) The chapter notes that manu's notation of syllable count after each ghazal (e.g., 'Saral Vārṇik Bahra, Varṇa-18' for ghazal 1) is a pedagogical gesture: it teaches correct prosodic practice to readers and models the form's technical discipline.

৬৫৯. Which answer matches the critical direction of Chapter 91?

(A) The chapter notes that jHARUDAR AND NAGARJUNA (YATRI): TWO 'PEOPLE'S POETS' COMPARED The comparison of Jharudar with Nagarjuna (Vaidyanath Mishra, 1911-1998), Maithili's most celebrated Jan Kavi, known as 'Yatri' in his Maithili work and 'Nagarjun' in his...

(B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).

(C) The chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H VA N I , A N D A L A N KA R A 5.1 The Rasa Theory Applied to Tutal Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised...

(D) The chapter notes that lokjivan aur Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk line of inheritance, the oral culture, custom, song, narrative, and ritual practice that forms...

৬৫৮. In the context of Voices from Mithila, which statement is accurate?

(A) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.

(B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".

(C) The chapter notes that kalpana Jha’s Hindi translation of ‘Yaayaavari’ is a major act of inter-lingual cultural labour inside the Videha critical frame.

(D) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...

৬৫৭. Which option correctly summarizes a point from Chapter 92?

(A) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon...

(B) The title 'Sadeha' (literally 'with body/substance') signals the aspiration to give physical, printable form to what was first published digitally.

(C) The chapter notes that jagdish Chandra Thakur 'Anil' locates the interview collection 'Jena O Kahlakan' as a document of unique historical importance, an archive of oral testimony from seven figures whose first-hand accounts of the Maithili movement's...

(D) The chapter notes that d The Videha Parallel History critical frame The Videha Parallel History critical frame, developed by Gajendra Thakur in his role as editor of Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal (launched 2004...

৬৫৪. Which answer matches the critical direction of Chapter 93?

(A) A Parallel History of Mithila and Maithili Literature.

(B) The chapter notes that vyapti and the Logic of Raga The Navya Nyaya concept of Vyapti (invariable concomitance, the universal rule that underlies valid inference) provides a critical frame for understanding the Raga system of Indian music.

(C) The writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition.

(D) The chapter notes that neither Ramji Chaudhary nordespite his institutional standing, Acharya Ramlochan Sharan appears to have received Sahitya Akademi recognition, pointing to the continued operation of institutional gatekeeping even for figures inside...

৬৫৬. In the context of The Videha Parallel Audio Video Archive, which statement is accurate?

(A) The chapter notes that ramesh Kedar Kanan (Collaborators) Mala Jha Editor THE POINTS HIGHLIGHTED IN THIS ESSAY C.C MISHRA 20: BUCCHI DAI 21 The Foundation of Maithili Women’s Writing The editor Mala Jha notes that Maithili women's writing stands on firm...

(B) The chapter notes that this multimedia approach is not merely aesthetic; it is a strategic response to the declining literacy in the original Tirhuta script and the "invasion" of Hindi and Nepali media.

(C) Jha does not write about folk musicians and grassroots cultural workers in the ornate, Sanskritized register of formal literary criticism.

(D) The chapter notes that it was considered to be in the forms of short story, story, and tale.

৬৫৫. What is the best reading of the chapter's discussion of The Epistemology of Parallelism?

(A) The chapter notes that each season has its traditional song-types, melodic modes (Raga-Bhas), performative occasions, and emotional registers.

(B) The publication by Mithila Darpan Prakashan (Mumbai) with the support of the Mithila Darpan management (proprietors Pushpa Jha and Sanjay Kumar Jha) is itself a diaspora-driven publishing act.

(C) The chapter notes that survey of Major Works 3.2.1 Monak Pauti (The Coral Bead / Symbol of the Married Woman) Monak Pauti (90 pages) engages with one of the most culturally charged objects in Maithili women's lives: the monak (coral) pauti (string or...

(D) The Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege.

७८९. What does Chapter 97 most clearly emphasize about Vineet Utpal?

(A) His second defining qualification, noted in the same archive entry, is the receipt of traditional yoga education (परम्परागत योगक शिक्षा प्राप्त), not yoga in the modern fitness sense but in the lineage-based disciplinary sense of the classical Indian line...

(B) The chapter notes that postcolonial and Subaltern Studies Gayatri Chakravorty Spivak’s foundational question ‘Can the Subaltern Speak?’ (1988) is directly relevant to Karigar’s project.

(C) The chapter notes that this activist dimension of Utpal’s career, the use of democratic legal instruments to challenge literary gatekeeping, positions him as both a creative writer and a cultural reformer, a dual identity that inflects every dimension of...

(D) The chapter notes that lalita's Women Writing in India (1991) in the Indian line of inheritance.

७९०. Which point is consistent with Chapter 97's treatment of Kaviak Atmokti?

(A) The section-heading of the preface to Gunjan’s introduction, “Kaviak Atmokti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees...

(B) Jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu').

(C) The development of a children's ghazal line of inheritance is a major contribution to Maithili's institutional future: it introduces the ghazal form to children by way of accessible, enjoyable composition, building a reader and writer base for the adult...

(D) The chapter notes that t H E M AT I C A N D L I T E R A R Y A N A LY S I S 2.1 The Landscape of Mithila as Poetic Substrate Dr.

७९१. What is the best reading of the chapter's discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

(A) The volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary.

(B) The śānta rasa (peace of clarity) is the goal: the satisfaction that comes from understanding a complex system.

(C) The chapter notes that women writers in Maithili have been systematically excluded from official literary infrastructure.

(D) Gangesa's analysis of sabda-pramana (verbal testimony as a means of valid knowledge) is directly relevant: for Gangesa, the validity of verbal testimony depends on the trustworthiness of the speaker (aptavakya) and the precision of the word-meaning...

७९२. What is the best reading of the chapter's discussion of Ghar Bahar?

(A) The chapter notes that written in the line of inheritance of Maithilī ātmakathā (autobiographical reflection), it explores what it means to survey one's life from a vantage point near its end, not with regret or resignation, but with the curiosity of...

(B) The chapter notes that songs 6 & 7 (Traditional, 'He Jagadamba' series): हे जगदम्ब जगत माता काली प्रथम प्रणाम करै छी हे ।। नहि जानी हम पूजा जप तप अटपट गीत गबइ छी हे । O Jagadamba, World-Mother Kali, I offer my first bow to you! || I do not know prayer, I...

(C) The chapter notes that cE) Anandavardhana’s Dhvanyaloka holds that the highest poetry communicates by way of dhvaniresonance or suggestion, layers of meaning that exceed the literal.

(D) His popular science articles have regularly appeared in Mithila Darshan (Kolkata) and Ghar Bahar (Patna).

७९३. Which option correctly summarizes a point from Chapter 100?

(A) The chapter notes that he worked for most of his life from outside the mainstream institutional circuit, in a provincial scholarly mode that the Videha Parallel History critical frame recognises as characteristic of its counter-canonical line of inheritance.

(B) The chapter notes that bhabha, and Gayatri Chakravorty Spivak offer tools for reading Mishra’s engagement with identity, language, and cultural survival.

(C) Maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual...

(D) The singer is therefore, in the classical Indian critical frame, a primary rasa-medium: the one by way of whose voice the emotional essences of the text are made audible and felt.

७९४. Which option correctly summarizes a point from Chapter 100?

(A) The chapter notes that jakobson's 'poetic function', the projection of the principle of equivalence from the axis of selection onto the axis of combination, is visibly operative in Khebaiyan's refrain structure.

(B) The chapter notes that critical Appreciation: Indian Frameworks | 6.

(C) The chapter notes that it contains Yadava's own 'The Maithili Language and Linguistics: An Overview' (pp.

(D) Their son Satyajit Mishra studied tabla at the graduate level; two sons sang; their daughter is a performing singer in sugam and folk music.

७९५. What does the topic “Panchamakshar and Anusvara” most clearly emphasize?

(A) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres

(B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life

(C) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

(D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya

७९६. In “Section 20”, which statement best matches the book’s discussion?

(A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained

(B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed

(C) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.

(D) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot

७९७. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

(A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi

(B) It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother

(C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p

(D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjikar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

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८०१. अन्तरराष्ट्रीय मैथिली परिषद जेकाँ संस्था लेल भाषा आ संस्कृति अलग-अलग किएक नहि मानल जा सकैत?

(A) किएकि संस्कृति भाषा-विरोधी अछि

(B) किएकि भाषा केवल व्याकरण अछि

(C) किएकि मैथिली भाषा लोकाचार, साहित्य, संगीत, पाबनि, इतिहास आ सामुदायिक स्मृतिसँ अभिन्न रूपे जुड़ल अछि

(D) किएकि साहित्यक भूमिका गौण अछि

८०२. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे ‘लोककला आ लोकसंगीत’ पर प्रश्न किएक महत्त्वपूर्ण अछि?

(A) किएकि ई केवल अनुक्रमक शब्द अछि

(B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि

(C) किएकि क्रमांक याद करबाक अछि

(D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

८०३. डॉ. शम्भु कुमार सिंह कोन विश्वविद्यालयसँ एम.ए. मैथिली (स्वर्णपदक) प्राप्त केलनि?

(A) पटना विश्वविद्यालय

(B) मगध विश्वविद्यालय

(C) तिलका माँझी भागलपुर विश्वविद्यालय

(D) ललित नारायण मिथिला विश्वविद्यालय

८०४. डॉ. सिंहक पी-एच.डी. कोन वर्षमे, कोन विश्वविद्यालयसँ भेल?

(A) २००५, पटना विश्वविद्यालय

(B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय

(C) २०१०, दरभंगा विश्वविद्यालय

(D) २००३, मगध विश्वविद्यालय

८०५. आलेखक अनुसार गरीब किसान जखन कमाइ हेतु शहर जाइत छथि तँ ओतय की कहबाइत छथि?

(A) कारीगर वा दस्तकार

(B) मजदूर वा बोनिहार

(C) व्यापारी वा दुकानदार

(D) कर्मचारी वा नौकर

८०६. मधुपजीक गीत 'देश-दशा आ मातृभाषा'क पृष्ठभूमिमे किएक महत्त्वपूर्ण मानल जाए?

(A) देश-दशा गद्य-विषय

(B) गीत केवल प्रणय

(C) मातृभाषा असंगत

(D) ओ गीतकेँ समाज, भाषा-अधिकार आ जन-जीवनक प्रश्नसँ जोड़ैत अछि

८०७. लेखक-विशेषांकमे प्रश्न-संख्या ३०-४० पर सीमित नहि राखबाक कारण की अछि?

(A) किएकि फाइल पैघ अछि मात्र

(B) किएकि नाम-दोहराव करबाक अछि

(C) किएकि मधुपजी पर जीवनी, संस्मरण, समीक्षा, कविता, गीत, 'घसल अठन्नी', दलित चेतना आ मार्क्सवादी पाठ सभ अछि

(D) किएकि पृष्ठ-संख्या पूछबाक अछि

८०८. मधुपजीक गीतक अमरता काव्यशास्त्रीय दृष्टि सँ कोन गुण पर निर्भर अछि?

(A) लय, स्मरणीय पंक्ति, लोक-संवेदना, भाव-संक्षेप आ भाषिक सहजता

(B) केवल लेखकक प्रसिद्धि

(C) केवल लंबाई

(D) केवल छपाई

८०९. 'अंग्रेजिए पढ़ल लोक मैथिलीकेँ उबारि सकत' शीर्षकक केंद्रीय विडम्बना की अछि?

(A) शिक्षा आ भाषा अलग-अलग क्षेत्र

(B) अंग्रेजी शिक्षा मैथिली-विरोधी अछि

(C) आधुनिक/विदेशी शिक्षा पाओल लोक सेहो मातृभाषाक उद्धारमे निर्णायक भूमिका निभा सकैत अछि

(D) मातृभाषा केवल अशिक्षित लोकक विषय

८१०. 'गीतल' बनाम गजल विवादक मुख्य आलोचनात्मक प्रश्न की अछि?

(A) नाम बदललासँ सभ सिद्ध

(B) रचना गजल-शास्त्रीय कसौटी पूरा करैत अछि कि केवल गीतात्मक रूपमे रहि जाइत अछि

(C) गजलमे लय नहि

(D) गीत सदैव हीन

८११. अनिलजीक गीत-लेखनक कारण हुनकर आत्मकथात्मक कथनमे कोना उभरैत अछि?

(A) गीत न गाएल जाए

(B) जीवनक लय, सस्वर पाठ, गायन, स्मरणीयता आ लोकगीत-संस्कारक कारण

(C) केवल पुरस्कार लेल

(D) कविता सँ दूरी लेल

८१२. अनिलजीक नारी-स्वर पर संपादकीय टिप्पणीक मूल बिंदु की अछि?

(A) समाज-संबंध नहि

(B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर

(C) केवल श्रृंगार

(D) नारी-स्वर अनुपस्थित

८१३. 'मम्मी तों चिन्ता जुनि कर'मे बच्ची दहेज लैबला सँ बिआह नहि करबाक बात किएक महत्त्वपूर्ण अछि?

(A) दहेज समर्थन

(B) गीतक अर्थ नहि

(C) बालिका मौन

(D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि

८१४. अनिलजीक गीत-संस्कारमे स्त्रीगणक मुख सँ सुनल अवसर-गीतक भूमिका की अछि?

(A) लोकगीतक नकार

(B) गीत शास्त्रहीन

(C) लोक-जीवनक विविध संस्कार, अवसर आ लय गीत-लेखनक प्रारंभिक स्रोत बनैत अछि

(D) स्त्री-स्वर असंगत

८१५. अनिलजीक भाषा-चेतना मे मैथिली घर-आँगनक उपस्थिति कोन रूपमे अछि?

(A) गीत, अङना, लोक-संस्कार, बोलचाल आ मातृभाषिक आत्मीयता

(B) भाषा अनाथ

(C) घर-आँगन असाहित्यिक

(D) लोक-संस्कार अनुपस्थित

८१६. मिथिलाक पारम्परिक जल-संस्कृतिमे नदीकें केहन दृष्टिसँ देखल जाइत छल?

(A) माँ समान, जीवन-दायिनी

(B) विपदाक स्रोत

(C) नियंत्रण योग्य संसाधन

(D) अपवित्र

८१७. प्रेमलता मिश्र 'प्रेम' विशेषांकक प्रमुख केन्द्र की अछि?

(A) केवल जीवनी-सूचना

(B) केवल अनुक्रम

(C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन

(D) केवल पुरस्कार-सूची

८१८. प्रेमलता मिश्र 'प्रेम'क नारी-सशक्तिकरण रूप किएक महत्त्वपूर्ण अछि?

(A) नारी भूमिका गौण

(B) रंगमंच पुरुषक क्षेत्र मात्र

(C) सशक्तिकरण असंगत

(D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि

८१९. 'मैथिल नारीक सांस्कृतिक-साहित्यिक स्वर' कहबाक अर्थ की अछि?

(A) साहित्यसँ नारी अलग

(B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति कैं आवाज दैत छथि

(C) स्त्री-स्वर गौण

(D) संस्कृति पुरुष-केंद्रित मात्र

८२०. प्रेमलता मिश्रक संदर्भमे 'पहिल सशक्त महिला रंगकर्मी' कथन किएक विचारणीय अछि?

(A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि

(B) इतिहासक कोई अर्थ नहि

(C) सशक्त शब्द निरर्थक

(D) स्त्री अभिनय गौण

८२१. प्रेमलता मिश्र पर आधारित उच्च-स्तरक प्रश्नक मुख्य कसौटी की होयबाक चाही?

(A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन

(B) जन्मतिथि-केंद्रित स्मरण

(C) पृष्ठ-सूची

(D) लेखक-क्रम

८२२. भक्ति गजलमे स्त्री-स्वरक उपस्थिति किएक महत्त्वपूर्ण अछि?

(A) स्त्री-स्वर अप्रासंगिक

(B) भक्ति मे लिंग-अनुभवक अर्थ नहि

(C) केवल एक स्वर पर्याप्त

(D) भक्ति-अनुभव केवल पुरुष-केंद्रित नहि; स्त्री संवेदना, पीड़ा आ समर्पणक अलग स्वर रहैत अछि

८२३. 'Pandit with MacBook and Manuscripts' शीर्षकक प्रतीकात्मक अर्थ की अछि?

(A) पाण्डित्य आ तकनीकक विरोध

(B) हस्तलिपि-विरोधी दृष्टि

(C) केवल कम्प्यूटर परिचय

(D) पारम्परिक पाण्डित्य आ आधुनिक डिजिटल तकनीकक सृजनात्मक संगम

८२४. भवनाथ झा कैं 'जीवित मानवीय धरोहर' कहबाक आधार की?

(A) केवल पारिवारिक परिचय

(B) केवल भाषणक कारण

(C) पाण्डुलिपि-पठन, सम्पादन, शास्त्रीय ज्ञान, मिथिला-इतिहास आ स्थानीय ज्ञान-संरक्षणमे हुनक असाधारण योगदान

(D) केवल पदवी

८२५. 'बीहनि कथाक शास्त्रीय पक्ष निर्धारक' कहबामे भवनाथ झाक कोन भूमिका सूचित अछि?

(A) बीहनि कथा-विरोध

(B) शास्त्रसँ असंबद्धता

(C) आधुनिक साहित्यिक विधा कैं शास्त्रीय मानदण्ड, संरचना आ आलोचनात्मक आधारसँ जोड़बाक क्षमता

(D) केवल कथा-पाठक भूमिका

८२६. बाल गजलमे बालिका-अनुभवक उपस्थिति किएक आवश्यक अछि?

(A) स्त्री-स्वर बाल-साहित्यमे निषिद्ध

(B) बालिका-अनुभव अप्रासंगिक

(C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही

(D) केवल बालकक अनुभव पर्याप्त

८२७. बीहनि कथा विशेषांक-२ मे अनेक लेखिका/लेखकक उपस्थिति किएक महत्त्वपूर्ण अछि?

(A) बहु-लेखकता भ्रम

(B) विधाक सामुदायिक प्रयोग, स्त्री-पुरुष स्वर आ विविध सामाजिक अनुभव सामने अबैत अछि

(C) विविधता नुकसान

(D) एक लेखक पर्याप्त

८२८. मैथिली वेब-पत्रकारितामे स्त्री, युवा आ नव-लेखकक अवसर किएक बढ़ैत अछि?

(A) नव-लेखक निषिद्ध

(B) केवल स्थापित लेखकक मंच

(C) युवा पाठक नहि

(D) डिजिटल मंच प्रवेश-बाधा घटा कऽ विविध स्वरकेँ प्रकाशित करैत अछि

८२९. इरा मल्लिकक शारदा सिन्हाक 'विवाह गीत' पर लेख किएक महत्त्वपूर्ण अछि?

(A) स्त्री-स्वर अनुपस्थित

(B) विवाह गीत असाहित्यिक

(C) विवाह-गीतक लोकपरम्परा, स्त्री-स्वर आ लोकप्रिय गायनक पुल देखबैत अछि

(D) लोकगीतक मूल्य नहि

८३०. विवाह गीत मैथिली संस्कृतिमे कोन भूमिका निभबैत अछि?

(A) केवल पंडितक पाठ

(B) भाषा-विहीन ध्वनि

(C) संस्कार, स्त्री-समुदाय, पारिवारिक स्मृति, हास्य-वेदना आ लोकभाषाक सामूहिक मंच

(D) केवल मनोरंजन

८३१. विवाह गीतक रेकॉर्डेड रूपमे स्त्री-समुदायक भूमिका किएक विचारणीय अछि?

(A) समुदाय असंगत

(B) विवाह गीत पुरुषक एकल पाठ

(C) मूल विवाह गीत प्रायः स्त्रीगणक सामूहिक मुख-संस्कृतिसँ उपजल अछि

(D) स्त्री-स्वरक जरूरत नहि

८३२. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

(A) बालगीत गौण

(B) बालक भाषा न सीखय

(C) अभाव लाभकारी

(D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि

८३३. मैथिली गीत-संगीतमे बाल सी.डी. निर्माणक आदर्श दिशा की होयबाक चाही?

(A) लयहीन पाठ

(B) कठिन भाषा

(C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना

(D) वयस्क विषय

८३४. मैथिली गीत-संगीत विशेषांकमे स्त्री-स्वरक प्रमुख क्षेत्र कोन देखाइत अछि?

(A) केवल पुरुष मंच

(B) गृह-संस्कार असाहित्यिक

(C) विवाह गीत, लोकसंस्कार, वन्दना आ पारिवारिक-सांस्कृतिक स्मृति

(D) स्त्री-स्वर अनुपस्थित

८३५. 'चक्रव्यूह'क महाभारत-आधारित कविता सभकेँ लोकगीत/लोकगाथा सँ जोड़ि पढ़बाक अर्थ की?

(A) लोकगीतमे साहित्यिक मूल्य नहि

(B) महाभारत केवल शास्त्रीय ग्रन्थ रहैत अछि

(C) महाकाव्यक पात्र आ प्रसंग लोक-संवेदना, लोक-धुनि आ सामूहिक स्मृति मे पुनर्जीवित होइत अछि

(D) कविता आ लोकगाथा असंबद्ध अछि

८३६. रचनाकार अशोक विशेषांकमे 'भाषिक अस्मिता' पर प्रश्न किएक अवधारणा-आधारित बनैत अछि?

(A) किएकि लेखकक नाम मात्र पर्याप्त अछि

(B) किएकि पृष्ठ-संख्या याद करबाक अछि

(C) किएकि ई विषय अशोकक बहुआयामी रचनाकार-स्वरूप, लोक-संस्कृति, विधागत विविधता आ आलोचनात्मक मूल्यांकन बुझबैत अछि

(D) किएकि ई केवल अनुक्रमक नाम अछि

८३७. राजनन्दन लाल दासक व्यक्तित्वक मुख्य स्वरूप कोन रूपमे उभरैत अछि?

(A) केवल सरकारी कर्मचारी

(B) केवल गीतकार

(C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे

(D) केवल प्रकाशक

८३८. रामलोचन ठाकुरक आलोचक सभ किएक हुनका अनेक दृष्टिसँ पढ़ैत छथि?

(A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि

(B) समीक्षक भ्रमित छथि

(C) लेखक गौण छथि

(D) केवल जन्मवृत्त उपलब्ध अछि

८३९. हुनकर काव्यक पाठमे 'अस्मिता'क प्रश्न केना उठैत अछि?

(A) भाषा, क्षेत्र, वर्ग, लोक आ सांस्कृतिक अधिकारक आत्मस्वरूपक रूपमे

(B) केवल निजी नाम

(C) अस्मिता अप्रासंगिक

(D) केवल जातीय अहंकार

८४०. श्रद्धांजलि अंकमे स्त्री कोना-खंडक उपस्थिति किएक महत्त्वपूर्ण अछि?

(A) स्त्री स्वर गौण नहि; विशेषांकमे बहु-स्वरता आ स्त्री-अनुभवक स्थान बनैत अछि

(B) स्त्री लेखन हटबाक चाही

(C) केवल पुरुष स्मरण पर्याप्त

(D) स्त्री कोना सजावट

८४१. श्रद्धांजलि विशेषांकक उच्च-स्तरीय प्रश्न कोन प्रकारक होयबाक चाही?

(A) कते पृष्ठ पर लेख अछि

(B) स्मृति, कृतित्व, सामाजिक प्रश्न, आत्मकथा, स्त्री-स्वर, बीहनि कथा आ साहित्यिक समुदायक सम्बन्ध पर

(C) क्रमांक याद करब

(D) केवल तिथि

८४२. लक्ष्मण झा 'सागर' विशेषांकमे 'पाथरपर दूभि उपजाबैत राग-भाव' पर प्रश्न किएक सार्थक अछि?

(A) किएकि ई केवल अनुक्रमक शब्द अछि

(B) किएकि अवधारणात्मक मूल्य नहि

(C) किएकि पृष्ठ-सूची याद करबाक अछि

(D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

८४३. लक्ष्मण झा 'सागर' विशेषांकमे 'उत्तर आधुनिकता आ नारीवाद' पर प्रश्न किएक सार्थक अछि?

(A) किएकि अवधारणात्मक मूल्य नहि

(B) किएकि ई केवल अनुक्रमक शब्द अछि

(C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

(D) किएकि पृष्ठ-सूची याद करबाक अछि

८४४. लक्ष्मण झा 'सागर' विशेषांकमे 'आधुनिकीकरणक प्रभाव' पर प्रश्न किएक सार्थक अछि?

(A) किएकि पृष्ठ-सूची याद करबाक अछि

(B) किएकि ई केवल अनुक्रमक शब्द अछि

(C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

(D) किएकि अवधारणात्मक मूल्य नहि

८४५. लक्ष्मण झा 'सागर' विशेषांकमे 'राग आ भाव' पर प्रश्न किएक सार्थक अछि?

(A) किएकि अवधारणात्मक मूल्य नहि

(B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

(C) किएकि पृष्ठ-सूची याद करबाक अछि

(D) किएकि ई केवल अनुक्रमक शब्द अछि

८४६. 'पति-पत्नी संवाद' जकाँ संवाद-प्रधान लघुकथा कोन चुनौती राखैत अछि?

(A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब

(B) संवादकेँ विवरणसँ भरि देब

(C) नाटकीयता हटाएब

(D) कथ्य बिना बात-चीत रखब

८४७. 'कंप्यूटरक खेल' जकाँ आधुनिक विषय बाल साहित्यमे किएक आवश्यक अछि?

(A) बालकक वर्तमान तकनीकी संसारकेँ मातृभाषामे अर्थपूर्ण रूप देबाक लेल

(B) बाल-साहित्य केवल पुरान विषय पर रहए

(C) तकनीक मातृभाषामे नहि आबि सकैत

(D) खेल साहित्यक विरोधी अछि

८४८. बाल साहित्यमे मातृभाषा-आधारित आधुनिकता कोना सम्भव अछि?

(A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब

(B) आधुनिक विषय हटाएब

(C) केवल संस्कृत कथा राखब

(D) मातृभाषा छोड़ि देब

८४९. 'छिन्नमस्ता'क मैथिली अनुवाद विशेषांकमे स्त्री-विमर्शक कोन द्वार खोलैत अछि?

(A) उपन्यासकेँ बालगीत बना दैत अछि

(B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि

(C) केवल हास्य-नाटकक रूपान्तरण करैत अछि

(D) स्त्री पात्रकेँ इतिहाससँ बाहर करैत अछि

८५०. 'आधुनिक मैथिली साहित्यक प्रभाव क्षेत्रमे नारी तत्त्व' सन विषयक केन्द्रीयता की अछि?

(A) मैथिली साहित्यमे स्त्री-स्वर, स्त्री-पात्र आ स्त्री-दृष्टिक प्रभावकेँ व्यवस्थित रूपे देखब

(B) केवल कविताक मात्राक गणना

(C) केवल पुरुष लेखकक जन्मस्थल

(D) केवल पत्रिका-सूची

८५१. द्रौपदीक पुनर्पाठ नारी-कवितामे किएक प्रभावी होइत अछि?

(A) मिथक आधुनिक साहित्यमे अनुपयोगी अछि

(B) द्रौपदीक कथा केवल युद्ध-गणना अछि

(C) द्रौपदीक मिथकीय अपमान आधुनिक स्त्री-प्रतिरोध आ न्यायक प्रतीक बनि सकैत अछि

(D) स्त्री मिथकमे प्रश्न नहि उठा सकैत

८५२. राधा-काव्यक नारी-पाठमे प्रमुख जिज्ञासा की होएब चाही?

(A) राधाकेँ केवल विरहिणी नहि, इच्छाशक्ति, प्रेम, प्रश्न आ आत्मस्वरक रूपमे पढ़ब

(B) राधाकेँ केवल सजावटी पात्र मानब

(C) राधाकेँ केवल पृष्ठ-सूचीमे सीमित करब

(D) राधा-विमर्शमे स्त्री अनुभव हटाएब

८५३. स्त्री पात्र यदि स्वयं अपन कथा कहैत अछि तँ पाठकीय असर कोना बदलैत अछि?

(A) लेखकक भूमिका समाप्त भऽ जाइत अछि

(B) वह वस्तु नहि, वक्ता बनैत अछि; अनुभव भीतरसँ खुलैत अछि

(C) कथा सदैव कमजोर भऽ जाइत अछि

(D) संवादक अर्थ नष्ट भऽ जाइत अछि

८५४. स्त्री-अस्मिता आ भाषा-अस्मिता बीच सम्बन्ध कोना देखल जा सकैत अछि?

(A) भाषा केवल सरकारी माध्यम अछि

(B) दुनूक कोनो सम्बन्ध नहि

(C) स्त्री-अस्मिता बिना भाषाक बनैत अछि

(D) मातृभाषा स्त्रीक लोकानुभव, कहावत, गीत, घरेलू स्मृति आ बोलचालक भंडार खोलैत अछि

८५५. स्त्री लेखनमे 'लोकगीत' वा 'संस्कारगीत'क पुनर्पाठ किएक महत्त्वपूर्ण अछि?

(A) संस्कारगीत केवल धुन होइत

(B) लोकगीत आधुनिक साहित्यसँ असम्बद्ध अछि

(C) ओहि गीतमे स्त्रीक सामूहिक स्मृति, दुख, व्यंग्य, कामना आ सामाजिक आलोचना छिपल रहैत अछि

(D) लोकगीतमे स्त्री आवाज नहि होइत

८५६. स्त्री-विमर्शक संदर्भमे 'बाजार' किएक आलोचनात्मक विषय अछि?

(A) बाजार स्त्री-देह, सौन्दर्य, श्रम आ आकांक्षाकेँ वस्तु बना सकैत अछि

(B) बाजार केवल मुद्रा-सूची अछि

(C) बाजार सदैव मुक्तिदाता अछि

(D) बाजारक साहित्यसँ कोनो सम्बन्ध नहि

८५७. नारी-पात्रक 'चुप रहब' आ 'बोलि उठब' बीच साहित्यिक तनाव की अछि?

(A) ई हास्य-मात्र

(B) ई कवितामे लागू नहि

(C) समाजक डर आ आत्मस्वरक उदय बीच संघर्ष

(D) ई केवल व्याकरणक भेद

८५८. नारी विमर्शमे 'शिक्षा'क प्रश्न किएक बार-बार उभरैत अछि?

(A) शिक्षा केवल परीक्षा पास करब

(B) शिक्षाक स्त्री जीवनसँ कोनो सम्बन्ध नहि

(C) शिक्षा आत्मस्वर, आर्थिक स्वायत्तता आ सामाजिक निर्णय-क्षमता बढ़बैत अछि

(D) शिक्षा पितृसत्ताक समर्थन मात्र

८५९. स्त्री-लेखनक इतिहास बनबैत समय 'किन्नर' या हाशिये पर रहल स्त्री-स्वरकें शामिल करब किएक जरूरी अछि?

(A) विविधता भ्रम पैदा करैत

(B) इतिहासमे केवल प्रसिद्ध नाम चाही

(C) किएकि नारी अनुभव एकरूप नहि, जाति, वर्ग, देह, लैंगिकता आ क्षेत्र अनुसार बदलैत अछि

(D) हाशियाक आवाज साहित्य नहि

८६०. स्त्री-विमर्शमे ‘प्रेम’क पुनर्पाठ किएक आवश्यक अछि?

(A) प्रेम सामाजिक प्रश्न नहि

(B) प्रेम केवल शृंगार अलंकार

(C) प्रेममे स्त्रीक आवाज अप्रासंगिक

(D) प्रेमकेँ त्याग वा अधिकार मात्र नहि, समानता, सहमति आ आत्मसम्मानक कसौटी पर पढ़ब

८६१. स्त्रीवादी पाठमे ‘न्याय’ शब्दक व्यापक अर्थ की अछि?

(A) केवल भावुक सहानुभूति

(B) कानूनी अधिकारक संग सामाजिक सम्मान, देह-स्वायत्तता, भाषा-स्वर आ अवसर-समानता

(C) केवल अदालतक फैसला

(D) केवल दान-दक्षिणा

८६२. नारी-विमर्शमे स्मृति किएक महत्त्वपूर्ण साहित्यिक साधन अछि?

(A) स्मृति मे समाज नहि होइत

(B) व्यक्तिगत अनुभूति सामूहिक इतिहास आ दबाओल गेल अनुभवसँ जुड़ैत अछि

(C) स्मृति साहित्यक विरुद्ध

(D) स्मृति केवल भूल-चूक अछि

८६३. आचार्य भामहक चिंतनक समावेश अनुवाद विशेषांकमे किएक सार्थक अछि?

(A) काव्यशास्त्रक अनुवादसँ कोनो सम्बन्ध नहि

(B) सिद्धान्त विशेषांकमे निषिद्ध

(C) भामह केवल आधुनिक पत्रकार छथि

(D) अनुवादक संग काव्यशास्त्रीय विचार आ आलोचनात्मक परम्पराक सेतु बनेबाक लेल

८६४. अनुवादमे स्त्री-स्वरक रक्षा किएक विशेष सावधानी माँगैत अछि?

(A) भाषा बदललासँ agency, व्यंग्य, पीड़ा आ प्रतिरोधक тон कमजोर भऽ सकैत अछि

(B) स्त्री-स्वर अनुवादमे अप्रासंगिक

(C) प्रतिरोध हटाएब पठनीयता बढ़बैत

(D) सभी स्वर एके करब उत्तम

८६५. शास्त्रीय काव्यशास्त्रक अनुवादमे शब्द-समतुल्य खोजब किएक कठिन अछि?

(A) सब शब्दक अंग्रेजी पर्याय पर्याप्त

(B) अलंकार, रीति, गुण, ध्वनि सन पदक ऐतिहासिक अर्थ-संसार बहुत घना होइत अछि

(C) काव्यशास्त्र अनुवाद योग्य नहि

(D) शास्त्रीय पद सरल गाली अछि

८६६. विशेषांकक बहु-लेखकीय स्वर शिवशंकर श्रीनिवासक मूल्यांकनमे की योगदान दैत अछि?

(A) एकरूप प्रचार

(B) कथा-संसार केँ स्त्री-दृष्टि, गाम-दृष्टि, कथाशिल्प, संस्मरण आ आलोचना अनेक कोणसँ देखब

(C) विचार-विविधता समाप्त करब

(D) लेखक-सूची मात्र

८६७. सुभाष चन्द्र यादव विशेषांकमे ‘सुभाष चन्द्र यादव’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८६८. सुभाष चन्द्र यादव विशेषांकमे 'ज्योतिरीश्वर पूर्व विद्यापति' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

८६९. सुभाष चन्द्र यादव विशेषांकमे 'मैथिलीक आदिकवि प्रश्न' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७०. सुभाष चन्द्र यादव विशेषांकमे 'शुक्ल यजुर्वेद' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७१. सुभाष चन्द्र यादव विशेषांकमे 'मानुषीमिह संस्कृताम्' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७२. सुभाष चन्द्र यादव विशेषांकमे 'वेद-वाणीक सार्वजनीनता' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७३. सुभाष चन्द्र यादव विशेषांकमे 'मनुस्मृति-विमर्श' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

८७४. सुभाष चन्द्र यादव विशेषांकमे 'शब्द प्रमाण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

८७५. सुभाष चन्द्र यादव विशेषांकमे 'शूद्रक वैदिक पुनर्पाठ' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

८७६. सुभाष चन्द्र यादव विशेषांकमे 'पुरुषसूक्तक सामाजिक अर्थ' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७७. सुभाष चन्द्र यादव विशेषांकमे 'पएर आ पृथ्वीक सादृश्य' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७८. सुभाष चन्द्र यादव विशेषांकमे 'जाति-विरोधी सांस्कृतिक प्रतिवाद' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८७९. सुभाष चन्द्र यादव विशेषांकमे 'सोशल मीडिया कुप्रचार' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

८८०. सुभाष चन्द्र यादव विशेषांकमे 'नवकीपीडिया संशोधन' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८८१. सुभाष चन्द्र यादव विशेषांकमे 'अंतरजालपर मिथ्या उद्धरण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

८८२. सुभाष चन्द्र यादव विशेषांकमे 'भालसरिक गाछ' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८८३. सुभाष चन्द्र यादव विशेषांकमे 'विदेह ई-पत्रिका' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

८८४. सुभाष चन्द्र यादव विशेषांकमे 'मैथिली इंटरनेट इतिहास' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८८५. सुभाष चन्द्र यादव विशेषांकमे 'अक्खर खम्भा' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

८८६. सुभाष चन्द्र यादव विशेषांकमे 'कीर्ति आ अक्षर' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८८७. सुभाष चन्द्र यादव विशेषांकमे 'गद्य-पद्यक मंच' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

८८८. सुभाष चन्द्र यादव विशेषांकमे 'समानान्तर परम्परा' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८८९. सुभाष चन्द्र यादव विशेषांकमे 'विद्यापति नाच' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८९०. सुभाष चन्द्र यादव विशेषांकमे 'ज्योतिरीश्वरक उल्लेख' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८९१. सुभाष चन्द्र यादव विशेषांकमे 'श्रीधर दास' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८९२. सुभाष चन्द्र यादव विशेषांकमे 'सदुक्तिकर्णामृत' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८९३. सुभाष चन्द्र यादव विशेषांकमे 'पदावली परम्परा' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

८९४. सुभाष चन्द्र यादव विशेषांकमे 'भाषिक प्रमाण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८९५. सुभाष चन्द्र यादव विशेषांकमे 'संस्कृत-अपभ्रंश-मैथिली सम्बन्ध' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

८९६. सुभाष चन्द्र यादव विशेषांकमे 'सीता आ मैथिली' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८९७. सुभाष चन्द्र यादव विशेषांकमे 'जनकपुरक भाषिक स्मृति' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

८९८. सुभाष चन्द्र यादव विशेषांकमे 'मानवीय भाषा गौरव' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

८९९. सुभाष चन्द्र यादव विशेषांकमे 'पुराण-वेद पुनर्पाठ' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९००. सुभाष चन्द्र यादव विशेषांकमे 'ग्रन्थ-समीक्षा' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९०१. सुभाष चन्द्र यादव विशेषांकमे 'प्रमाण आ परम्परा' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९०२. सुभाष चन्द्र यादव विशेषांकमे 'कुप्रचारक निवारण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९०३. सुभाष चन्द्र यादव विशेषांकमे 'कुरुक्षेत्रम लेख' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९०४. सुभाष चन्द्र यादव विशेषांकमे 'अथर्ववेद सम्बन्धी भ्रान्ति' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९०५. सुभाष चन्द्र यादव विशेषांकमे 'स्त्री आ शूद्र सम्बन्धी मिथ्या दावा' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९०६. सुभाष चन्द्र यादव विशेषांकमे 'भाषा-आन्दोलन' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९०७. सुभाष चन्द्र यादव विशेषांकमे 'डिजिटल अभिलेखन' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९०८. सुभाष चन्द्र यादव विशेषांकमे 'संपादकीय भूमिका' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९०९. सुभाष चन्द्र यादव विशेषांकमे 'कॉपीराइट आ वेब-आर्काइव' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९१०. सुभाष चन्द्र यादव विशेषांकमे 'भाषा-संरक्षण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९११. सुभाष चन्द्र यादव विशेषांकमे 'लोक-परम्परा आ शास्त्र' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९१२. सुभाष चन्द्र यादव विशेषांकमे 'मिथिलाक सांस्कृतिक आत्मविश्वास' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९१३. सुभाष चन्द्र यादव विशेषांकमे 'सामाजिक समरसता' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९१४. सुभाष चन्द्र यादव विशेषांकमे 'ज्ञानक लोकतंत्रीकरण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९१५. सुभाष चन्द्र यादव विशेषांकमे 'वेदक लोकाभिमुख अर्थ' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९१६. सुभाष चन्द्र यादव विशेषांकमे ‘स्मृति बनाम श्रुति’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९१७. सुभाष चन्द्र यादव विशेषांकमे ‘भाषिक इतिहासक पुनर्लेखन’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९१८. सुभाष चन्द्र यादव विशेषांकमे ‘मैथिली सार्वजनिकता’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९१९. सुभाष चन्द्र यादव विशेषांकमे ‘आदिकालीन साहित्य’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९२०. सुभाष चन्द्र यादव विशेषांकमे ‘ज्योतिरीश्वरक पूर्वपीठिका’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९२१. सुभाष चन्द्र यादव विशेषांकमे ‘पद उद्धरण’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९२२. सुभाष चन्द्र यादव विशेषांकमे ‘अभिनवगुप्त संदर्भ’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९२३. सुभाष चन्द्र यादव विशेषांकमे ‘ईश्वर प्रत्यभिज्ञा-विमर्श’ पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि अवधारणासँ असंबद्ध अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९२४. सुभाष चन्द्र यादव विशेषांकमे 'भाषा आ दर्शन' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९२५. सुभाष चन्द्र यादव विशेषांकमे 'देवनागरी/मैथिली लेखन' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९२६. सुभाष चन्द्र यादव विशेषांकमे 'साहित्यिक प्रमाण' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९२७. सुभाष चन्द्र यादव विशेषांकमे 'इतिहासक आलोचनात्मक पद्धति' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९२८. सुभाष चन्द्र यादव विशेषांकमे 'धर्मग्रन्थक सामाजिक पाठ' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई अनुक्रमक शब्द मात्र अछि

९२९. सुभाष चन्द्र यादव विशेषांकमे 'लोक आ शास्त्रक सेतु' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९३०. सुभाष चन्द्र यादव विशेषांकमे 'सांस्कृतिक न्याय' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९३१. सुभाष चन्द्र यादव विशेषांकमे 'ग्रन्थ-साक्ष्य' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९३२. सुभाष चन्द्र यादव विशेषांकमे 'पाठकक आलोचनात्मक विवेक' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९३३. सुभाष चन्द्र यादव विशेषांकमे 'भाषा-साहित्यक जनपक्ष' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९३४. सुभाष चन्द्र यादव विशेषांकमे 'मिथिला-चेतना' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९३५. सुभाष चन्द्र यादव विशेषांकमे 'डिजिटल युगक भाषा-धर्म' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९३६. सुभाष चन्द्र यादव विशेषांकमे 'संरक्षकत्व बनाम प्रभुत्व' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९३७. सुभाष चन्द्र यादव विशेषांकमे 'सांस्कृतिक पुनर्व्याख्या' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

९३८. सुभाष चन्द्र यादव विशेषांकमे 'प्रतिरोधी लेखन' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

(C) किएकि ई अनुक्रमक शब्द मात्र अछि

(D) किएकि अवधारणासँ असंबद्ध अछि

९३९. सुभाष चन्द्र यादव विशेषांकमे 'वर्ण-विमर्श' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९४०. सुभाष चन्द्र यादव विशेषांकमे 'प्राचीन स्रोत आ आधुनिक प्रश्न' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि अवधारणासँ असंबद्ध अछि

(B) किएकि ई अनुक्रमक शब्द मात्र अछि

(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९४१. सुभाष चन्द्र यादव विशेषांकमे 'शोध-पद्धति' पर प्रश्न किएक उच्च-स्तरीय अछि?

(A) किएकि ई अनुक्रमक शब्द मात्र अछि

(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

(C) किएकि अवधारणासँ असंबद्ध अछि

(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

९४२. 'भामती' नाटकक उल्लेख सुशीलक रचना-संसारमे की जोड़ैत अछि?

(A) नाटकक अभाव

(B) केवल बाल-साहित्य

(C) केवल गीत-संग्रह

(D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम

९४३. प्रीति ठाकुरक सामग्री लेल पृष्ठमे कोन अलग भाग अछि?

(A) आमंत्रित रचना आ समीक्षा

(B) गीत · गजल · पॉडकास्ट

(C) प्रीति ठाकुर

(D) खोज आ इण्डेक्स

९४४. "अमावस्यामे दीप सन स्त्री (कविता संग्रह) २०२४ ✿" शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

(A) लेखिका सभक रचना

(B) अनूदित साहित्य आ समानान्तर इतिहास

(C) खोज आ इण्डेक्स

(D) गीत · गजल · पॉडकास्ट

९४५. "पहाड़क गाथा (हिन्दी कथा संग्रहक मैथिली अनुवाद) ✿" शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

(A) गीत · गजल · पॉडकास्ट

(B) आमंत्रित रचना आ समीक्षा

(C) लेखिका सभक रचना

(D) खोज आ इण्डेक्स

९४६. "4. विद्यापतिक पुरुष परीक्षा (बाल साहित्य) (2012) ✿" शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

(A) अनूदित साहित्य आ समानान्तर इतिहास

(B) गीत · गजल · पॉडकास्ट

(C) प्रीति ठाकुर

(D) खोज आ इण्डेक्स

९४७. "समय - संकेत (कथा - संग्रह) २०१० ✿" शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

(A) लेखिका सभक रचना

(B) अनूदित साहित्य आ समानान्तर इतिहास

(C) गीत · गजल · पॉडकास्ट

(D) खोज आ इण्डेक्स

९४८. “सुखल मन तरसल आँखि (पद्य आ गद्य) ✿” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

(A) खोज आ इण्डेक्स

(B) लेखिका सभक रचना

(C) गीत · गजल · पॉडकास्ट

(D) प्रीति ठाकुर

९४९. “शिशु गीत खेल ✿” कोन उप-समूह/सूचीमे भेटैत अछि?

(A) ✿ रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

(B) ✿ पूनम मण्डल

(C) ✿ कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

(D) ✿ अणिमा सिंह (सौजन्य - नचिकेता)

९५०. “कालचक्रक पटरी तर (कविता संग्रह) ✿” कोन उप-समूह/सूचीमे भेटैत अछि?

(A) ✿ पन्ना झा (सौजन्य - नरेन्द्र झा)

(B) ✿ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)

(C) ✿ गीत - गोविन्ददास (गायन दीक्षा भारती)

(D) ✿ कामिनी (सौजन्य- कामिनी)

९५१. “गोविन्ददास - ३ ✿” कोन उप-समूह/सूचीमे भेटैत अछि?

(A) ✿ इलारानी सिंह (सौजन्य - नचिकेता)

(B) ✿ कामिनी (सौजन्य- कामिनी)

(C) ✿ विभा रानी

(D) ✿ गीत - गोविन्ददास (गायन दीक्षा भारती)

९५२. “मिथिलाक विदुषी महिला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) गीत · गजल · पॉडकास्ट

(B) नन्दिनी पाठक (सौजन्य - केदार कानन)

(C) खोज आ इण्डेक्स

(D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

९५३. “रामभरोस कापड़ि” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) प्रोमिशा मिश्रा

(B) गीत · गजल · पॉडकास्ट

(C) लेखिका सभक रचना

(D) विद्यापति गीत

९५४. “नशामुक्ति हित गाबी गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

(B) नीतू कुमारी

(C) प्रीति ठाकुर

(D) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

९५५. “निनियाँ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कल्पना झा, पटना (सौजन्य- कल्पना झा)

(B) अणिमा सिंह (सौजन्य - नचिकेता)

(C) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

(D) गीत · गजल · पॉडकास्ट

९५६. “चुक्का (बाल कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मुन्नी कामत (सौजन्य - मुन्नी कामत)

(B) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)

(C) विद्यापति गीत

(D) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

९५७. “माटिक सुवास (उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

(B) गीत · गजल · पॉडकास्ट

(C) खोज आ इण्डेक्स

(D) मुन्नी कामत (सौजन्य - मुन्नी कामत)

९५८. “एकटा अकास (लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) गीत - गोविन्ददास (गायन दीक्षा भारती)

(B) पसुपुलेटी गीता

(C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

(D) डॉ . ललिता झा (सौजन्य - ललिता झा)

९५९. “भावांजलि (गद्य गीत)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

(B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

(C) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

(D) प्रीति ठाकुर

९६०. “बजितथि जँ उर्मिला (दीर्घ कविता)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) नीतू कुमारी

(B) लेखिका सभक रचना

(C) गीत · गजल · पॉडकास्ट

(D) आभा झा (सौजन्य- आभा झा)

९६१. “२०२५” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कामिनी (सौजन्य- कामिनी)

(B) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) अनूदित साहित्य आ समानान्तर इतिहास

(D) गीत - गोविन्ददास (गायन दीक्षा भारती)

९६२. “जानवर सभ संगे भेँट - घाँट” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) गीत - गोविन्ददास (गायन दीक्षा भारती)

(B) पूनम मण्डल

(C) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी

(D) लक्ष्मी ठाकुर

९६३. “एडिटर्स चोइस सीरीज-१” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) डॉ . कामिनी कामायनी

(B) पसुपुलेटी गीता

(C) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)

(D) विद्यापति गीत

९६४. “गोविन्ददास - १” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) गीत - गोविन्ददास (गायन दीक्षा भारती)

(B) डॉ . ललिता झा (सौजन्य - ललिता झा)

(C) अणिमा सिंह (सौजन्य - नचिकेता)

(D) खोज आ इण्डेक्स

९६५. “गोविन्ददास - ५” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) गीत - गोविन्ददास (गायन दीक्षा भारती)

(B) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

(C) प्रेमलता मिश्र प्रेम

(D) नन्दिनी पाठक (सौजन्य - केदार कानन)

९६६. “गोविन्ददास - ६” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

(B) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी

(C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) गीत - गोविन्ददास (गायन दीक्षा भारती)

९६७. “गजल - २” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) गीत - गोविन्ददास (गायन दीक्षा भारती)

(B) प्रेमलता मिश्र प्रेम

(C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) खोज आ इण्डेक्स

९६८. “जूली झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) गीत · गजल · पॉडकास्ट

(C) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)

(D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

९६९. “विदेह:सदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कल्पना झा, पटना (सौजन्य- कल्पना झा)

(B) गीत - गोविन्ददास (गायन दीक्षा भारती)

(C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

(D) अनूदित साहित्य आ समानान्तर इतिहास

९७०. According to the passage, what are the effects of indiscriminate use of fertilizers? (CSAT-2013) 1. Addition of pollutants to the soil and water. 2. Destruction decomposer of microorganisms in soil. 3. Nutrient enrichment of water bodies. 4. Creation of algal blooms. Select the correct answer from the codes given below:

(A) 1, 2 and 3 only

(B) 1, 3 and 4 only

(C) 2 arid 4 only

(D) 1, 2, 3 and 4

९७१. What specific month is recommended for drying and maintaining the palm-leaf (Talapatra) Panji records?

(A) Because the vast majority of historical Panji manuscripts are written exclusively in that script.

(B) B.A. (Bachelor of Arts), indicating his educational qualification.

(C) The month when the Sun is in the zodiac sign of Leo (Simbha), roughly 16 August to 15 September.

(D) Accountant General.

९७२. The 'Pancha Dravida' Brahmins belong to the regions south of the _____.

(A) B.A. (Bachelor of Arts), indicating his educational qualification.

(B) They are located south of the Vindhya Mountains.

(C) MA and BL

(D) Vindhya mountains

९७३. What was the professional title of Phanishwarnath, a descendant of Shyanamanand?

(A) He is a prominent disciple of Dwarika Peeth Shankaracharya Swarupananda Saraswati.

(B) 09 July 2008 (Wednesday).

(C) B.A. (Bachelor of Arts), indicating his educational qualification.

(D) Saath Samundar Paar.

९७४. In section (48), who are the children of 'Ishwardatt'?

(A) Parasmani, Kulanand, and Indramaniya

(B) Pachhbaripar (or Pachhbariba).

(C) Brahmins, Kayasthas, and Kshatriyas.

(D) B.A. (Bachelor of Arts), indicating his educational qualification.

९७५. The 'Patra Panji' came into common usage approximately how many years ago?

(A) The Maithil group.

(B) 500 years.

(C) B.A. (Bachelor of Arts), indicating his educational qualification.

(D) Genome Mapping.

९७६. Concept: Pravar

(A) Devala

(B) Definition: Moolas are often grouped by their Gotras; for instance, 'Pali' and 'Hariamb' belong to the Vatsa Gotra.

(C) M.M. Trivenibhatt.

(D) Definition: The specific subset of distinguished ancestors within a Gotra who were composers of Vedic hymns.

९७७. What does the 'Beji' of a Moola represent in a family's history?

(A) Gotras whose ancestors composed three specific Suktas of the Rigveda.

(B) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(C) Tri-Nayan-Bhatta.

(D) The specific founding individual from whom that branch of the family originated.

९७८. How many primary 'Mulas' (roots) were determined as the most significant during the 1326 AD classification?

(A) A lineage that claims three rishi ancestors as composers of Vedic hymns.

(B) Three (Sandilya, Asita, and Devala).

(C) Panch-pravara.

(D) 34 (later expanded to 35).

९७९. What is the difference between 'Tripravar' and 'Panchapravar' Gotras?

(A) Tulsidatt Chaudhary of the Nahas Khaual Mool.

(B) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

(C) Tripravar Gotras have 3 designated Vedic ancestors, while Panchapravar have 5.

(D) Kashyapa.

৭৫০. What is the total number of 'Mools' (original root villages) recorded in the Panji records?

(A) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

(B) Vasudev and Shukdev.

(C) 167

(D) Simsheshwar.

৭৫১. The 'Mula Gram' represents the _____ of a particular family branch.

(A) Original ancestral residence.

(B) Definition: The original ancestral village or 'root' used to identify a Maithil Brahmin's lineage in the Panji system.

(C) Ramakant.

(D) The number of ancestors (three or five) who were Rigvedic hymn composers.

৭৫২. Concept: Panch-pravar Gotras

(A) Tri-pravara (three ancestors) and Panch-pravara (five ancestors).

(B) It must have five ancestors who composed hymns in the Rigveda.

(C) Example: Vatsa, Savarna, and Bhardwaj (in some contexts) are examples of Gotras with five hymn-composing ancestors.

(D) The number of ancestors (usually three or five) who were composers of Rigvedic hymns.

৭৫৩. In Maithil Brahmin genealogy, what does the term 'Udedh' signify?

(A) The number of ancestors (usually three or five) who were composers of Rigvedic hymns.

(B) Visha.

(C) Shandilya.

(D) The detailed introduction and identification of 32 ancestors.

৭৫৪. The 'Vatsa' Gotra is associated with which set of five Pravaras?

(A) Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana.

(B) One hundred and sixty-seven.

(C) Shandilya

(D) A lineage that claims three rishi ancestors as composers of Vedic hymns.

৭৫৫. Which ancestor of the 'Mandi' Mula is cited as a 'Biji Purusha' with records dating back to 400 AD?

(A) The intermediate tier of ancestral origins, such as Digbare, Belaunche, and Panichobhe.

(B) Mahamaho Trivenibhata.

(C) Seers (or composers/Mantra-drashta).

(D) The original village name is retained as the 'Mool', but the new village is added as the current residence.

৭৫৬. What is the total number of 'Mula' (original roots) established in the Panji Prabandh?

(A) Pahi Jijwal.

(B) The number of ancestors (three or five) who were Rigvedic hymn composers.

(C) 167

(D) Jatukarna.

৭৫৭. The ancient mathematician _____ is mentioned in the Panji lineage under the Mandaar Mula.

(A) Having five ancestors who were authors of Rigvedic hymns.

(B) A lineage whose three ancient ancestors were composers of Rigvedic hymns.

(C) Vatsa, Savarna, and Bidah (or Garga in some lists).

(D) Aryabhata

৭৮৮. What is the difference between 'Tri-pravara' and 'Pancha-pravara'?

(A) The number of ancestors (three or five) who were Rigvedic hymn composers.

(B) Vatsa, Savarna, and Garga.

(C) 20.

(D) Janaklal.

৭৮৯. Define the term 'Tri-pravara' in the context of Maithil Gotras.

(A) Only one (Kashyapa).

(B) Khandabala.

(C) They have three ancestors who composed Rigvedic hymns.

(D) Lineages whose three ancestors were composers of Vedic hymns (suktas).

৭৯০. What defines the 'Tri-Pravara' category in the Panji system?

(A) Kashyapa

(B) The first (highest) category of roots.

(C) Nagram

(D) Clans whose three ancestors were composers of Rigvedic hymns.

৭৯১. Concept: Pravara

(A) Parashar (Tri-pravara) or specific branches within Vatsa/Savarna.

(B) A lineage where three ancestors are credited with composing Rigvedic hymns.

(C) Rigveda

(D) Definition: The list of sage-ancestors associated with a Gotra who were composers of Vedic hymns.

৭৯২. What defines the 'Tri-pravara' group within Maithil Brahmins?

(A) 20 Gotras.

(B) 35 (originally 34, plus the Khanam branch of the Phandah Mool).

(C) Gautama.

(D) Lineages whose three ancestors were composers of Vedic hymns.

৭৯৩. What defines the 'Panch-pravara' group within Maithil Brahmins?

(A) Patra

(B) Lineages whose five ancestors were composers of Vedic hymns.

(C) Sandilya, Asit, and Deval.

(D) Original ancestor/progenitor.

৭৯৪. What is the difference between 'Mula' and 'Mula Grama'?

(A) Mula is the original ancestral village; Mula Grama is the village where the family currently resides.

(B) 34 (or 35 including the Khamu branch of the Phandah Mula).

(C) Ancestors who were recognized as the original composers of Vedic hymns.

(D) Ratnapani.

৭৯৫. In Maithil tradition, a 'Tri-Pravara' Gotra is one whose ancestors composed three ____ of the Rigveda.

(A) By tracking back to the common ancestor who first settled in the original Mula-Gram.

(B) The specific ancestors who were original composers of Rigvedic hymns.

(C) Suktas (hymns)

(D) Naraun.

९९६. The 'Pancha-Pravara' for the Vatsa Gotra includes Orva, Chyavana, Bhargava, Jamadagnya, and _____.

(A) Sandilya, Vatsa, Kasyapa, and Parashara (also Savarna, Bharadwaja, and Katyayana).

(B) Apnuvana

(C) A lineage that claims three rishi ancestors as composers of Vedic hymns.

(D) Three (Sandilya, Asit, and Deval).

९९७. The sage ancestors identified in the Pravara system are described as the original _____ of Rigvedic hymns.

(A) Parashar Gotra.

(B) Seers (or composers/Mantra-drashta).

(C) The detailed introduction of 32 ancestors spanning seven generations.

(D) Satlakha Satoli

९९८. Concept: 'Atyanta Shrestha' Mulas

(A) Definition: The first-grade ancestral lineages, including names like Khadaure, Khauare, and Sarisabe.

(B) The specific ancestors who were original composers of Rigvedic hymns.

(C) Janaklal.

(D) Example: Vatsa, Savarna, and Bhardwaj (in some contexts) are examples of Gotras with five hymn-composing ancestors.

९९९. In the Panji system, what does 'Tri-pravara' signify?

(A) They share Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvan.

(B) Naraun.

(C) A lineage that claims three rishi ancestors as composers of Vedic hymns.

(D) Tri-pravara names three hymn-composing ancestors, while Pancha-pravara names five.

१०००. A lineage claiming five rishi ancestors as Vedic hymn composers is referred to as _____.

(A) Kashyapa

(B) Bharadwaja, Angirasa, and Barhaspatya (Tripravara).

(C) Panch-pravara.

(D) Subhash Chandra.

१००१. What is the 'Tri-pravara' definition in Mithila genealogy?

(A) The third category, including Mools like Dighwe, Belhaunche, and Ekahate.

(B) Lineages whose five ancestors were composers of Vedic hymns.

(C) A lineage tracing back to three specific Vedic sage ancestors.

(D) Tarandev, Kedarnath, and Ramanath.

१००२. The Panji records contain historical notes on ancestors' educational titles and literary achievements; what does this indicate?

(A) Vatsa, Savarna, and Bharadwaj (though the text lists Bhargava/Vatsa/Savarna variants).

(B) Vatsa, Savarna, and Gargya.

(C) The specific ancestors who were original composers of Rigvedic hymns.

(D) It serves as a cultural and intellectual history of the region beyond simple genealogy.

१००३. What is the specific meaning of 'Pravara' in the Maithili genealogical system?

(A) Tri-pravara.

(B) Brahmapura Mool.

(C) Chandranand, Mathuranand, and Sachidanand

(D) Ancestors who were recognized as the original composers of Vedic hymns.

१००४. How does the Panji system track 'Pravas' (migration)?

(A) By recording both the 'Mula' (original village) and the current 'Dih' (settlement village).

(B) The earliest known ancestor or the progenitor of a specific clan/branch.

(C) Vashistha.

(D) That three ancestors were composers of Rigvedic hymns.

१००५. In the Panji system, what does the term 'Pravara' signify?

(A) The specific ancestors who were composers of Vedic hymns (Suktas).

(B) Sarisab Khanguda Mool.

(C) Sodarpur is one of the distinct 'Mools' used to track Maithil Brahmin ancestry.

(D) Kaushika.

१००६. What is 'Madhyam Mool'?

(A) The intermediate or middle category of ancestral villages.

(B) Tripravara (three ancestors) and Panchapravara (five ancestors).

(C) Seers (or composers/Mantra-drashta).

(D) Bulidath.

१००७. Which Gotra has the Pravaras Shakti, Vashistha, and Parashar?

(A) Because they share the same ancestors (Pancha-pravara) despite different names.

(B) Parashar.

(C) The specific number of ancestors (usually three or five) who were original composers of Rigvedic hymns.

(D) Udyahdev.

१००८. In Maithil tradition, what are 'Pravars'?

(A) It lists all the Gotras and their corresponding ancient Moolas.

(B) The original ancestral village of a particular lineage.

(C) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(D) They were selected based on their historical prominence and purity at the time of formalisation.

१००९. The Sandilya Gotra identifies with which specific Pravars?

(A) Mandai (Mandari).

(B) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(C) The earliest known progenitor or ancestor of a specific lineage or clan.

(D) Sandilya, Asit, and Deval.

१०१०. What was the 'Tantra-Varttik's' view on lineage preservation?

(A) High-born families should maintain community records (Samuh- Lekhya) to remember their ancestors' qualities and flaws.

(B) Lineages whose three ancestors were composers of Vedic hymns.

(C) Kashyap, Avatsar, and Naidhruv (Tri-pravara).

(D) 34 (later expanded to 35).

१०११. Which Gotra is exclusively found among the Karna Kayasthas according to the source material?

(A) Ayanth Shrestha (First Category).

(B) Kashyap Gotra.

(C) Mahamahopadhyaya Halayudha.

(D) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

१०१२. How many primary 'Mools' (original ancestral villages) were initially identified in the Panji system?

(A) The number of ancestors (usually three or five) who were composers of Rigvedic hymns.

(B) 167

(C) Katyayana Gotra.

(D) Root or ancestral village

१०१३. Who was the 'Beeji Purush' of the Sodarpura Mool?

(A) The specific number of ancestors (usually three or five) who were original composers of Rigvedic hymns.

(B) Tirthayibhatta

(C) Mahamahopadhyaya Prajapati.

(D) Six (Shandilya, Vatsa, Kashyapa, Alambukaaksh, Gautama, and Gargya).

१०१४. Concept: Paati Panji

(A) A register that mentions the current Moolagrama (village of residence) and has been in use for about 500 years.

(B) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(C) Trilochan Bhatta.

(D) Thirty-four.

१०१५. In the Tri-pravara of the 'Shandilya' Gotra, who are the three sages?

(A) Shandilya, Asit, and Deval.

(B) Lineages whose three ancestors were composers of Vedic hymns.

(C) Gopal.

(D) The original ancestors (Beeji Purush) and their primary ancestral villages.

१०१६. In the Panji records, how many 'Moolgrams' (original ancestral villages) were initially established?

(A) 34 (later 35).

(B) 167

(C) Kharaure, Khauware, or Budhabare (among others).

(D) The specific number of ancestors (usually three or five) who were original composers of Rigvedic hymns.

१०१७. The genealogical record of 32 specific ancestors used in the Panji system is called the ____.

(A) It depends on whether three or five ancestors (Rishis) authored hymns in the Rigveda.

(B) Alambakaksh (among others such as Gautam and Vasishtha).

(C) That three ancestors were composers of Rigvedic hymns.

(D) Yati-Parichay.

१०१८. What is 'Sakha Panji'?

(A) The original ancestral village or root lineage of a family.

(B) A detailed record of the branches and sub-branches of a family lineage, tracking the expansion from the original Moola.

(C) A lineage whose three ancient ancestors were composers of Rigvedic hymns.

(D) 74

१०१९. The 'Tantra Varttika' suggests that 'Samuha Lekhya' were maintained specifically to avoid forgetting ancestors of which two castes?

(A) Ojholi Belauch

(B) Gangadhar (1/1).

(C) The specific ancestors who were original composers of Rigvedic hymns.

(D) Kshatriyas and Brahmins.

१०२०. Which Gotra includes the pravaras: Sandilya, Asita, and Devala?

(A) Kashyap.

(B) Sandilya.

(C) The group of illustrious rishi ancestors associated with a specific Gotra.

(D) The specific ancestors who were composers of Vedic hymns (Suktas).

१०२१. What defines a 'Tri-Pravara' lineage in Maithil tradition?

(A) A lineage whose three ancient ancestors were composers of Rigvedic hymns.

(B) Twenty.

(C) It means to collect, gather, or accumulate information.

(D) 167 Mools.

१०२२. What defines the 'Shakha Panji' specifically?

(A) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(B) Shandilya.

(C) A detailed record tracing a lineage from the Beeji Purusha down to current descendants, including titles and education.

(D) A Tri-pravar Gotra with ancestors Katyayana, Vishnu, and Angirasa.

१०२३. What is the total number of primary 'Gotras' identified within the Maithil Brahmin community according to the source?

(A) Mannu.

(B) Aurva, Chyavana, Bhargava, Jamadagnya, and Apnavan.

(C) 20

(D) Lineages whose five ancestors were composers of Vedic hymns.

१०२४. Which Gotra is shared by all Karna Kayasthas in Mithila?

(A) Kashyapa.

(B) 167

(C) 32

(D) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

१०२५. Define 'Pravara' in the context of the Panji system.

(A) Kashyapa Gotra.

(B) They have five ancestors who composed Rigvedic hymns.

(C) 20

(D) The specific number of ancestors (usually three or five) who were original composers of Rigvedic hymns.

१०२६. What is the 'Samuh-lekhya' as described by Kumarila Bhatta?

(A) They are Kashyap, Avatsara, and Naidhruva.

(B) Thirteen.

(C) Definition: The list of sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(D) A collective written registry to prevent the forgetting of ancestors and ensure lineage purity.

१०२७. How many distinct 'Mool-grams' were eventually reduced to 34 or 35 primary ones?

(A) Kashyap.

(B) 167

(C) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(D) They all belong to a single Gotra: Kashyapa.

१०२८. In the Panji system, what does 'Tri-pravara' signify about one's ancestors?

(A) That three ancestors were composers of Rigvedic hymns.

(B) Tri-pravara identifies three sage ancestors, while Panch-pravara identifies five.

(C) The earliest known common ancestor of a specific Mula.

(D) Moola is the ancestral root village, while Gram is the current place of residence.

१०२९. How many main 'Pravaras' are associated with the 'Sandilya' Gotra?

(A) 20

(B) Lineages whose five ancestors were composers of Vedic hymns.

(C) Shri Mani Thakur.

(D) Three (Sandilya, Asit, and Deval).

१०३०. Which Sanskrit dictionary defines 'Gotra' as having eleven meanings, including 'mountain' and 'lineage'?

(A) Vachaspatya.

(B) Shandilya, Vatsa, Kashyapa, Savarna, Parashara, Bharadwaja, and Katyayana.

(C) The specific ancestors who were composers of Vedic hymns (Suktas).

(D) Beeji Purush.

१०३१. What determines whether a Brahmin lineage is 'Tri-pravara' or 'Panch-pravara'?

(A) The number of ancestors (three or five) who were composers of Rigvedic hymns.

(B) Seven (Sandilya, Vatsa, Kashyap, Savarna, Parashar, Bharadwaj, and Katyayan).

(C) Mool, Utetdh, Gotra, and Patra.

(D) Darirhara.

१०३२. How many primary Gotras are traditionally recognized among Maithil Brahmins according to the source material?

(A) The specific original village associated with a particular Mool (lineage).

(B) Mool is the original ancestral village, while Moolgram is the specific village where the lineage resided during the Panji's formalisation.

(C) Twenty (20) Gotras.

(D) Lineages whose three ancestors were composers of Vedic hymns.

१०३३. Define 'Pravara' in the context of Maithil Brahmin genealogy.

(A) Trilathi

(B) Shandilya

(C) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

(D) The earliest known progenitor or founder of a specific lineage or 'Mula'.

१०३४. What is the primary Gotra followed by all Karna Kayasthas?

(A) 34 (later 35 with the addition of the 'Phandah' branch).

(B) Kashyapa.

(C) Ancient sage ancestors who were original composers of Vedic hymns.

(D) Aurva, Chyavana, Bhargava, Jamadagnya, and Apnavan.

१०३५. List the seven most prominent and well-known Gotras in the Maithil Brahmin community.

(A) Seers (or composers/Mantra-drashta).

(B) It must have three ancestors who composed hymns in the Rigveda.

(C) A detailed genealogical introduction encompassing 32 branches of ancestors.

(D) Shandilya, Vatsa, Kashyapa, Savarna, Parashara, Bharadwaj and Katyayana.

१०३६. Define 'Pravara' in the Maithil Brahmin genealogical system.

(A) Gangadhar.

(B) The number of ancestors (usually three or five) who were composers of Rigvedic hymns.

(C) Vatsa, Savarna, and Bharve.

(D) The ancestral village or place of origin of their lineage.

१०३७. Which Gotra is associated with the sages Shakti, Vashistha, and Parashar?

(A) Seers (or composers/Mantra-drashta).

(B) Parashar.

(C) Two: Tri-pravara and Panch-pravara.

(D) 20

१०३८. Which Maithil Brahmin Gotra has the highest number of branches (74)?

(A) Lineages whose five ancestors were composers of Vedic hymns.

(B) Kashyapa.

(C) The earliest known progenitor or root ancestor of a specific lineage recorded in the Panji.

(D) Ancestral village or root of a lineage.

१०३९. The Panji system classifies 'Uttal' families. What does this mean?

(A) The earliest known ancestor from whom a specific lineage or 'Mool' originates.

(B) Vatsa, Savarna, and Garga.

(C) It refers to a lineage whose three ancestors were composers of Rigvedic hymns.

(D) Families that have migrated or moved from their original 'Mula Grama'.

१०४०. What is the 'Gutra Panji'?

(A) Shandilya, Vatsa, Kashyapa, Savarna, Parashara, Bharadwaja, and Katyayana.

(B) Karmaha Naduar

(C) The number of ancestors (three or five) who were composers of Rigvedic hymns.

(D) A register that lists all recognized Gotras and their associated original Mulas.

१०४१. According to the Panji, Chaitanya Mahaprabhu was the disciple of which Maithil scholar?

(A) It refers to a lineage whose three ancestors were composers of Rigvedic hymns.

(B) Ilamapati Upadhyay (Katih Mula).

(C) Twenty (20) Gotras.

(D) 34 (later 35 with the addition of the 'Phandah' branch).

१०४२. In Maithil Brahmin terminology, what defines a 'Pravara'?

(A) Mool refers to the root clan, while Moolgram refers to the specific village where that branch settled.

(B) The specific ancestors who were original composers of Rigvedic hymns.

(C) It contains all the 'Gotras' (clans) and their ancient 'Mools' (roots).

(D) Dera

१०४३. In the Panji classification, what is a 'Moolgram'?

(A) Seers (or composers/Mantra-drashta).

(B) Three (Tri-pravara: Sandilya, Asit, Deval).

(C) Trivikram Bhatta

(D) The specific village where a branch of a 'Mool' eventually settled and became identified with.

१०४४. What is the 'Patra Panji'?

(A) Lakshmikant.

(B) 20

(C) It refers to the number of distinguished ancestors (three or five) who were seers or composers of Vedic hymns.

(D) A record detailing the 'Moolgrams' (settled villages) of various lineages, in use for about 500 years.

१०४५. In genealogical terms, what does 'Pravar' denote?

(A) Ancient sage ancestors who were original composers of Vedic hymns.

(B) Vatsa Gotra.

(C) Alayvar Nandypur

(D) Definition: The specific subset of distinguished ancestors within a Gotra who were composers of Vedic hymns.

१०४६. What is the significance of the ancestral village names like 'Behat', 'Bhaura', or 'Lohna' in the Panji?

(A) They serve as 'Mulgrams' to distinguish different branches of the same 'Mul'.

(B) Mula is the original ancestral root, while Mula-Gram is the specific village of residence at the time the Panji was recorded.

(C) The earliest known ancestor or progenitor of a specific lineage.

(D) The number of ancestors (three or five) who were Rigvedic hymn composers.

१०४७. What does a 'Mula' represent in the genealogical record of a Maithil Brahmin?

(A) Twenty (20).

(B) The original village or place of origin of their family lineage.

(C) Shandilya.

(D) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

१०४८. What is the difference between 'Tri-pravara' and 'Pancha-pravara' in Maithil Brahmin families?

(A) Only one (Kashyapa).

(B) It refers to the number of distinguished ancestors (three or five) who were seers or composers of Vedic hymns.

(C) Bharadwaja, Angirasa, and Barhaspatya.

(D) Vatsa, Savarna, and Bharadwaj (though sometimes listed as Vatsa, Savarna, and Garga in variants).

१०४९. What does the 'Mula Panji' record?

(A) The number of ancestors (three or five) who were Rigvedic hymn composers.

(B) Gotras whose ancestors composed three specific Suktas of the Rigveda.

(C) The original village records and the primary lineages associated with those villages.

(D) Jaykrishna

१०५०. According to the Panji Prabandha, how many 'Pravaras' define a 'Tri-Pravara' lineage?

(A) 167.

(B) 34 (later 35 with the addition of the 'Phandah' branch).

(C) Three ancestors who were composers of Vedic hymns.

(D) Sodarpur.

१०५१. Identify the Gotra: Its sages are Shandilya, Asit, and Deval.

(A) Parashara.

(B) Shandilya.

(C) Lineages whose three ancestors were composers of Vedic hymns.

(D) One hundred and sixty-seven (167).

१०५२. What is the definition of 'Tripravara' in the Maithil Brahmin system?

(A) Kashyap

(B) In the Chhandogya and Vajasaneyi Vedic branches.

(C) It refers to a lineage whose three ancestors were composers of Rigvedic hymns.

(D) Thirty-four.

१०५३. Lineages where five ancestors composed Rigvedic hymns are categorised as _____.

(A) Seven (Shandilya, Vatsa, Kashyap, Savarna, Parashar, Bharadwaj, Katyayan).

(B) Trilocana Bhatta.

(C) Panchapravara.

(D) Lineages whose three ancestors were composers of Vedic hymns (suktas).

१०५४. The historical figure 'Vidyapati Thakur' belongs to which specific Mool and Gotra?

(A) A formal introduction covering seven generations of ancestors.

(B) Lineages whose five ancestors were composers of Vedic hymns.

(C) Karamhe Rouni.

(D) Bisaphi Mool and Kashyapa Gotra.

१०५५. The concept of 'Pravar' refers to ancestors who were the original composers of hymns in the _____.

(A) Rigveda

(B) Thirty-two.

(C) Only one: Kasyapa.

(D) Kashyapa.

१०५६. The entry for 'Gharbarana' mentions 'Dhumra Budhwal'. What is 'Dhumra'?

(A) Budhwal Mul.

(B) Mahamahopadhyaya Halayudha.

(C) The specific ancestors who were original composers of Rigvedic hymns.

(D) A specific sub-branch or village related to the Budhwal Mool.

१०५७. The individual Bani Dauhitra hails from which mool?

(A) 32 ancestors.

(B) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(C) Khauwal

(D) He is the earliest known ancestor from whom the lineage is officially tracked.

१०५८. Which specific village/clan is referred to as 'Sodarpur' in the lineage entries?

(A) Sodarpur is one of the distinct 'Mools' used to track Maithil Brahmin ancestry.

(B) Definition: The specific subset of distinguished ancestors within a Gotra who were composers of Vedic hymns.

(C) Vatsa and Kashyapa.

(D) 34 (later expanded to 35).

१०५९. The son of Bhagwanadatta, named Chhandradev, belongs to which Mool?

(A) Gopinath Jha, son of Yadunath Jha of the Darihara Ratauli Mool.

(B) Definition: The list of sage-ancestors associated with a Gotra who were composers of Vedic hymns.

(C) Karmaha.

(D) Sakrarhi.

१०६०. Ishdatt is the son of which individual from the Pandua Mool?

(A) Lineages whose three ancestors were composers of Vedic hymns (suktas).

(B) Shandilya, Asita, and Devala.

(C) Muni.

(D) Gotras whose ancestors composed three specific Suktas of the Rigveda.

१०६१. Who is identified as the 'Biji' of the Ruchil Ekhara branch?

(A) 34 (later 35 with the addition of the 'Khama' branch of Phanandah).

(B) Harishwar

(C) It traces his lineage through seven generations before him and his descendants up to the present day.

(D) Definition: The list of sage-ancestors associated with a Gotra who were composers of Vedic hymns.

१०६२. The Dighve Pauni Mool originates from which specific individual?

(A) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

(B) 167

(C) Kasyapa is the only Gotra used by the Maithil Karna Kayasthas.

(D) Achimit, son of Mohar.

१०६३. In the Sodarpur Mahiya Mool, who are the sons of Janardan?

(A) Bateshnath and Suryanath.

(B) Shyamlal, Bheemlal, and Munilal.

(C) Sadupadhyaya Bhanuk

(D) The number of ancestors (three or five) who were Rigvedic hymn composers.

१०६४. Which ancestral root (Mula) is associated with the lineage starting with 'Keshav' and 'Narayan'?

(A) True.

(B) It refers to the number of distinguished ancestors (three or five) who were seers or composers of Vedic hymns.

(C) Surgan Pindokhar

(D) Pancha-pravara.

१०६५. Who are the sons of Shrilal in the Khandila (Khadoure) Deshual Mool?

(A) Parashara.

(B) Three ancestors who were composers of Vedic hymns.

(C) A lineage whose ancestors are credited with composing five Rigvedic hymns (Suktas).

(D) Sonai, Panalal, Bacchi, and Nityanand.

१०६६. In the Dholbajja Mool of Pavinobh Bhitthi, who are the sons of Yadunath?

(A) Damodar and Mathuranand.

(B) Ancient Mulas (roots).

(C) 167

(D) Ancestors who were recognized as the original composers of Vedic hymns.

१०६७. In the Kujouli Nayam Mool, who are the sons of Ambhinadhar?

(A) Three ancestors who were composers of Vedic hymns.

(B) Kashinath, Jaynath, and Premnath.

(C) Narayan, Mahendra, Surendra, and Shankar.

(D) Seven generations.

१०६८. The _____ Mool includes the Sulthanpur region and branches like Bariliyas Narsam.

(A) Twenty.

(B) Palasini

(C) Biji Priyankar

(D) That three ancestors were composers of Rigvedic hymns.

१०६९. In the Palikhad Mahishi Mool Jamua lineage, who is the father of Govind?

(A) Kashyapa.

(B) Seers (or composers/Mantra-drashta).

(C) Viryamani.

(D) Ayanth Shrestha (First), Second Grade, and Madhyam (Middle).

१०७०. In the lineage of Radhakant, what is the recorded 'Mool' (ancestral root) and 'Gram' (village)?

(A) Naduad Mool and Bhatottar Gram.

(B) Ancestors who were recognized as the original composers of Vedic hymns.

(C) Shandilya.

(D) By recording the 'Mulgram' (original village) and subsequent 'Deragram' (settled village).

१०७१. The Mool 'Khandwala' is also referred to as _____ in the text.

(A) Lineages whose five ancestors were composers of Vedic hymns.

(B) It is a lineage where three ancestors are credited with composing Vedic hymns.

(C) Khadoure

(D) It marks the starting point or root from which all subsequent branches of a family are tracked.

१०७२. The ancestral village (Mool) of the physician Dr Ganpat is _____.

(A) Bansidhar.

(B) Salampur.

(C) Definition: The specific subset of distinguished ancestors within a Gotra who were composers of Vedic hymns.

(D) The first or highest category of lineages, including Mools like Khardore, Khauare, and Sarisab.

१०७३. What is the 'Patra Panji' primarily used to record?

(A) It has been used for approximately 500 years to mention the 'Mool-gram' (ancestral village).

(B) A lineage whose three ancient ancestors were composers of Rigvedic hymns.

(C) Ancient Mulas (lineages).

(D) Kashyapa

१०७४. Which Mul did the progenitor 'Trivikram Bhatta' belong to?

(A) There are 20 identified Gotras.

(B) Mandai (Mandari).

(C) Ancient sage ancestors who were original composers of Vedic hymns.

(D) Mandar Diha

१०७५. During which historical period was the 'Panji Prabandh' formally established?

(A) The late medieval period, specifically around 1326 AD (Shaka 1248).

(B) Natthuk

(C) Brajanand.

(D) Master of Arts (MA).

१०७६. Who was the 'Mahamaho-padhyaya' and composer of the 'Purushottam' Sakha Panji?

(A) Vijayadatta.

(B) Madhav.

(C) Bacharu.

(D) Purushottam Jha.

१०७७. Which Maithil ruler is credited with formalising the Panji system in 1326 AD (Shaka 1248)?

(A) Bachelor of Arts (BA) and Bachelor of Education (BEd).

(B) Shri Mohan, Manmohan, and Brajmohan.

(C) King Harisimhadeva.

(D) Madhyandini (or Vajasaneyi).

१०७८. Which King of the Karnata dynasty initiated the systematic Panji Prabandh in Mithila?

(A) Master of Arts (MA).

(B) Maharaja Harisimhadeva.

(C) Rajesh, Mohit, and Vijayesh.

(D) Shivdev.

१०७९. Which root (Mul) is associated with the family of Mahamahopadhyaya Vardhaman?

(A) Govind

(B) BA (Bachelor of Arts).

(C) Khalis.

(D) Madhu Sadhuko.

१०८०. The text lists 'Mahadeva' as a son of whom in the section concerning 'Vireswar'?

(A) BA (Bachelor of Arts).

(B) Bank Official (Bank Padadhikari).

(C) Maharaja Madhava Singh.

(D) Vireswar.

१०८१. Who is identified as the son of Badhan?

(A) Beheradhi.

(B) Padmananda, Sachchidananda, Jivananda, and Balakrishna.

(C) Bachelor of Arts (BA).

(D) Amaruk

१०८२. According to section (77), who are the two sons of Mahi?

(A) Rajkumar, Naresh, and Phool

(B) Durgadatt and Bhavanidatt.

(C) Master of Arts (MA).

(D) Govardhan

१०८३. The sons of Nandipat were Nena, Padarth, and _____.

(A) No direct sons are listed; he was succeeded by his brother Rameshwar Singh.

(B) Master of Arts (MA).

(C) Eknath.

(D) Ramanath and Devanath.

१०८४. Who is the father of Rameshwar in the Gangora Badhuwal branch?

(A) Rangai.

(B) Bachelor of Arts (BA).

(C) 1097 AD.

(D) Pandit Harinath Upadhyaya unknowingly married a close relative due to a lack of genealogical records.

१०८५. In the Bhabhini Padum Kumargram lineage, who was the son of Keshav?

(A) Bachelor of Arts (BA).

(B) Shankaradatta.

(C) He was a BA-qualified teacher and a social worker.

(D) Kalidas

१०८६. What is the academic qualification of Kapileshwar, son of Gajanand?

(A) 1326 AD (corresponding to Shaka 1248).

(B) Pandit Harinath Upadhyaya unknowingly married a close relative due to a lack of genealogical records.

(C) Bhavadeva.

(D) Master of Arts (MA) and Bachelor of Education (BEd).

१०८७. Identify the academic degree of Vidyanath from the Pharsavani branch.

(A) Vasudev.

(B) Shyam Sundar (also known as Manager).

(C) The Madhyandina branch.

(D) Bachelor of Arts (BA) and Bachelor of Education (BEd).

१०८८. What was the highest academic degree obtained by Bhagwanji?

(A) Master of Arts (MA).

(B) 1326 AD (Saka 1248).

(C) Vijaydatta

(D) Water (jala), oil (taila), and loose binding (shithila-bandhana).

१०८९. What academic qualification is explicitly mentioned for Krishnanand's sons, Naveen Kumar and Arvind?

(A) Ashish, Santosh, and Manish.

(B) Srijan

(C) Bachelor of Arts (BA).

(D) Basukinath

१०९०. Name the sons of Vapat in the Pavoli lineage.

(A) Water, oil, and loose or weak binding.

(B) Bachelor of Arts (BA).

(C) Yashodhar, Jaggadar and Haladhar.

(D) Kamlanand Singh is referred to with the title of 'Raja'.

१०९१. According to the lineage, Gananath (alias Ganesh) held which academic degree?

(A) Kshatriyas (specifically the Gandhavariya Rajputs).

(B) Amarnath, Vijaynath, and Ashwini

(C) BA (Bachelor of Arts).

(D) Mangrauni (Mangalvani)

१०९२. Which clan provided the maternal origin (dau) for the sons of Yadunandan?

(A) Nikhuti (specifically Ramdutta).

(B) Yadavchandra

(C) Principal of B.N. College, Patna.

(D) Bachelor of Arts (BA) and Bachelor of Education (BEd).

१०९३. Identify the three sons of Kapileshwar in the Pothia branch.

(A) Gaurikant.

(B) Shambhu, Shekhar, and Shankarnath

(C) Aditya Narayan.

(D) BA (Bachelor of Arts).

१०९४. In the Khandwala branch, who are the sons of Sankarshana (Shaun)?

(A) Master of Arts (MA).

(B) 1326 AD (Saka 1248).

(C) Bhadreshwar, Damodar, Baikunth, Nilkanth, Shrikant, and Dhyankant.

(D) Upadhyay (Yatindra Nath).

१०९५. Which academic degree does the individual Vivek Kashyap hold?

(A) Shambhunath and Kedarnath.

(B) Master of Arts (MA).

(C) Ganeshadatta.

(D) Modanand Jha.

१०९६. Who was the father of the former Advocate General Tarakant?

(A) Mahamahopadhyaya.

(B) Riddhi.

(C) Gayadatta.

(D) Master of Arts (MA) and Bachelor of Education (BEd).

१०९७. What are the three specific dangers a Panji manuscript must be protected from according to traditional verses?

(A) Bachelor of Arts (BA).

(B) Chaturdharik Krishnadev and Haridev.

(C) Water (Jal), oil (Tail), and loose binding (Shthila Bandhan).

(D) Vishnupati.

१०९८. From which village did the wife of Ghnanand (mother of Chaban/Bachau) originate?

(A) B.A. (Bachelor of Arts).

(B) Manmohan.

(C) Mahavir, Motinandan, Devkinandan, and Mayanandana.

(D) Budhwal (descendant of Jagannath).

१०९९. Identify the educational qualifications of Brahmmanand, the son of Jhulanand.

(A) B.A. (Bachelor of Arts).

(B) Sundar.

(C) Tofalal, Shyamlal and Ishwarlal.

(D) Nityanand and Ruranand.

१११०. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) The screenshot of the comment is being given at the end

(B) He has done special work on Panji management, such as: 1

(C) The Early History of Maithili Picture Story (2002 to 2016) Drawing (making pictures) is one of the oldest arts

(D) Litterateurs are a separate section, institutions are separate

११११. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) He had composed the Padavali, and his Vidyapat Naach was famous in that time

(B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place

(C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)

(D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

१११२. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) Almost all the special issues focused on creators have now come out as print- on-demand books

(B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!

(C) The character in your novel says in this regard: "Falling corpses, their families all crying

(D) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

१११३. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur

(B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(C) People from the groom's side and the bride's side would sit together and decide based on their own introductions whether the marriage of a particular boy with a particular girl should happen or not

(D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

१११४. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Preeti Thakur has introduced her immense talent

(B) Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar

(C) They would hold a meeting at school the next day, invite officials and office bearers of the institution, and receive it in that ceremony

(D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

१११५. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration

(B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

(C) Early Japanese attempts like the 682 CE Nihon Shoki glossary of Chinese characters and the oldest extant Japanese lexicon, the Tenrei Bansho Meigi (835 CE), were also significant efforts

(D) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

११०६. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?

(B) Its characters, while belonging to Madhubani district (the story's thread indicates this), travel to Patna, Delhi, and Calcutta

(C) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(D) Devnarayan Thakur, Lal Babu, Madhuban ji, Indrakant ji, etc., and this group, in retaliation for the insult to Dhaneshwar ji, eventually got the landlord's eldest son imprisoned in a lock-up for a week

११०७. What does this section most clearly suggest about Sahastrabadhanee?

(A) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(B) To the north are Gopalakha-Ramkhetari-Shankarpur and to the south are Mahinathpur-Naruar-Hainthibali, Bhairab-Sthan, Bideshwar-Sthan, Lohna-Kathna, etc

(C) So I believe that although this book is directly about Gajendra Thakur and Preeti Thakur, it also evaluates four people from a literary perspective

(D) With this effort of yours, the stories that were becoming extinct have come alive again

११०८. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) Discussing the Tirhuta script, many Maithil scholars, before anyone else, declare the Darbhanga Maharaja Lakshmishwar Singh as an opponent of Tirhuta and a patron of Devanagari

(B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(C) In translation, we can call them multi-voicedness, dialogue-orientation, and festivalization

(D) The journey has become long now...." Research-Essay-Criticism In the beginning, there is 'Khissa Shit-Basant', based on field work

११०९. The poet Kameshwar Choudhary's collection 'Sanes' (Message) is characterised by which dominant rasas according to the chapter?

(A) Śṛṅgāra and Hāsya

(B) Śānta (peace) and Vīra (heroism of the mind)

(C) Raudra and Bibhatsa

(D) Karuna and Adbhuta

१११०. The Parallel History identifies three ‘parallel’ academies instituted by Videha. Which of the following is one of them?

(A) Parallel Hindi Akademi

(B) Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet Natak Akademi

(C) Parallel Urdu Akademi

(D) Parallel Sanskrit Akademi

११११. Chaudhary’s survey is praised for its treatment of the pre-Vidyapati period. Which work does he use to reconstruct early Maithili prose culture?

(A) Tattvacintāmaṇi

(B) Varṇanāratnākara and Umapati’s drama

(C) Charyapada only

(D) Gorakshavijaya

१११२. Which statement would fit the discussion in “7”?

(A) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent

(B) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre

(C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr

(D) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of इ is widely used, then the sophistry of

१११३. Which statement would fit the discussion in “Section 21”?

(A) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre

(B) It is also needed to know that Maithils search for Radha and Krishna in Vidyapati’s expressions such as kuch-payodhar and so on

(C) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharaṇ and others were formed

(D) It frames the idea this way: however, when readers take पस्त as the kafiya of मस्त in the matla, it becomes obligatory that the kafiya of every sher be स्त

१११४. According to the treatment of “Anchinhar Akhar: The record from 2014 to 2015”, which statement is accurate?

(A) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre

(B) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar

(C) The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

(D) It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहां है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम

१११५. Which one of the following is a work attributed to playwright Bhasa? (2024)

(A) {'label': 'a', 'text': 'Kavyalankara'}

(B) {'label': 'b', 'text': 'Natyashastra'}

(C) {'label': 'c', 'text': 'Madhyama-vyayoga'}

(D) {'label': 'd', 'text': 'Mahabhashya'}

१११६. Who among the following rulers in ancient India had assumed the titles ‘Mattavilasa’, Vichitrachitta’ and ‘Gunabhara’? (2025)

(A) {'label': 'a', 'text': 'Mahendravarman I'}

(B) {'label': 'b', 'text': 'Simhavishnu'}

(C) {'label': 'c', 'text': 'Narasimhavarman I'}

(D) {'label': 'd', 'text': 'Simhavarman'}

१११७. With reference to the food chains in ecosystems, which of the following kinds of organism is/are known as decomposer organism/organisms? (2013) 1. Virus 2. Fungi 3. Bacteria Select the correct answer using the code given below:

(A) {'label': 'a', 'text': '1 only'}

(B) {'label': 'b', 'text': '2 and 3 only'}

(C) {'label': 'c', 'text': '1 and 3 only'}

(D) {'label': 'd', 'text': '1, 2 and 3'}

१११८. Consider the following statements with regard to the film 'Boong': 1. The film has recently won the British Academy of Film and Television Arts (BAFTA) Award in the Children's and Family Film category. 2. The film is directed by Lakshmipriya Devi. 3. This is the first Indian film to win a BAFTA award in the Children's and Family Film category. Which of the statements given above is/are correct?

(A) {'label': 'a', 'text': '1, 2 and 3'}

(B) {'label': 'b', 'text': '2 and 3 only'}

(C) {'label': 'c', 'text': '1 and 2 only'}

(D) {'label': 'd', 'text': '3 only'}

१११९. Which 20th-century Bengali poet, at the height of the Bengal Renaissance, composed his early 'Bhanusingha Thakurer Padavali' in Brajabuli, initially presenting them as the work of a newly discovered medieval poet?

(A) Kazi Nazrul Islam

(B) Jibanananda Das

(C) Rabindranath Tagore

(D) Buddhadeb Bose

११२०. The organisation of archeological workshops has helped to create awareness about:

(A) Arts and crafts

(B) Built heritage

(C) Bamboo and woodcraft

(D) Games and sports

११२१. Which of the following areas are covered in research, development and management by AICTE? 160 Oswaal UGC NET PAPER - 1 Year-wise Solved Papers A. Hotel management B. Town planning C. Pharmacy D. Applied arts and science E. Engineering F. Commerce and trade G. Education Choose the correct code from the options given below.

(A) A, B, C, D and E

(B) A, B, C, D, E, F and G

(C) A, C, D and F only

(D) A, D, and E only

११२२. नाटक विधामे 'मंचनयोग्यता' आ 'पाठयोग्यता' अलग-अलग किएक परखल जाए?

(A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि

(B) पाठयोग्यता नाटकमे बेकार अछि

(C) मंचनयोग्यता केवल कवितामे होइत अछि

(D) दुनू सदैव एके बात अछि

११२३. 'नाटकक विकास'क चर्चा केवल लेखक-नामसँ किएक पूर्ण नहि होइत?

(A) विकासमे पाठ, मंच, दर्शक, संस्था, आलोचना, भाषा आ तकनीक सभ सम्मिलित अछि

(B) लेखक-नाम पर्याप्त अछि

(C) दर्शकक भूमिका शून्य अछि

(D) मंचन इतिहाससँ बाहर अछि

११२४. "विदेह आ सदेह दुनू" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) विदेह सदेह २८

(C) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिककें क्लिक करू। For viewing audios-videos click the respective links.

(D) 2nd November 2012 Ugna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)

११२५. “१५ लक्ष्मीदेव — कुमारहरण नाट शत स्कंध रावण वध (अंकिया नाट)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) सगर राति दीप जरय आ नाट्य उत्सव

(C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

(D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

११२६. “गजेन्द्र ठाकुर — 46. गंगा ब्रिज (नाटक) (2023)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

(B) मैथिली फिल्म आ रंगमंच

(C) 2nd November 2012 Ugna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)

(D) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११२७. “गजेन्द्र ठाकुर — 47. उल्कामुख (नाटक) (2023)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

(C) ऑडियो बुक · रीड-अलाउड · संकेत भाषा

(D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

११२८. “Flowers Blooming on a Withered Tree (2025) Audiobook” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली सीखू · संकेत भाषा

(B) [Series ISBN Number: 978-93-5812-486-6]

(C) Audiobooks (English Translation of Maithili Literature)

(D) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११२९. “The Comet's Coma: Lost in the Frozen Clouds (2026) Audiobook” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) Audiobooks (English Translation of Maithili Literature)

(B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) खोज आ इण्डेक्स

(D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

११३०. “मैथिली ऑडियो बुक्स” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली सीखू · संकेत भाषा

(B) Audiobooks (English Translation of Maithili Literature)

(C) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) ऑडियो बुक · रीड-अलाउड · संकेत भाषा

११३१. “Maithili Pathshala by Vandana Jha” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) मैथिली सीखू Learn Maithili

(C) मैथिली- भोजपुरी अकादमी , द्वारका , नई दिल्ली सेमीनार

(D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

११३२. “झिझि या” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

(B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ

(C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

(D) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११३३. “काठक लोक- महेन्द्र मलंगिया भाग- 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैलोरंग-१ (सौजन्य- प्रकाश झा)

(B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) NCERT BHASHA SANGAM

(D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

११३४. “मैथिली - नेपाली सीखू” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) NCERT BHASHA SANGAM

(C) यू-ट्यूब चैनल आ रेडियो

(D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

११३५. “अपन मैथिली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैलोरंग-१ (सौजन्य- प्रकाश झा)

(B) मैथिली सीखू · संकेत भाषा

(C) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) यू-ट्यूब चैनल आ रेडियो

११३६. “सुरेन्द्र राउत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) POTHI HARDBACK

(B) सगर राति दीप जरय आ नाट्य उत्सव

(C) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) यू-ट्यूब चैनल आ रेडियो

११३७. “रश्मि दत्त” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिककें क्लिक करू। For viewing audios-videos click the respective links.

(B) यू-ट्यूब चैनल आ रेडियो

(C) खोज आ इण्डेक्स

(D) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११३८. “लोक कला केन्द्र” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) सगर राति दीप जरय आ नाट्य उत्सव

(B) खोज आ इण्डेक्स

(C) यू-ट्यूब चैनल आ रेडियो

(D) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिककें क्लिक करू। For viewing audios-videos click the respective links.

११३९. “owner I Love Mithila” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) यू-ट्यूब चैनल आ रेडियो

(B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) मैथिली सीखू Learn Maithili

(D) मैथिली सीखू · संकेत भाषा

११४०. “बहरे मुतकारिब” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

(B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) मैथिली सीखू Learn Maithili

(D) मैथिली- भोजपुरी अकादमी , द्वारका , नई दिल्ली सेमीनार

११४१. “गजल-३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

(B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)

(D) मैथिली सीखू · संकेत भाषा

११४२. “POTHI TOME 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) POTHI HARDBACK

(B) Maithili Movies on Rent

(C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

(D) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११४३. In section (48), who are the children of 'Ishwardatt'?

(A) Parasmani, Kulanand, and Indramaniya

(B) Pachhbaripar (or Pachhbariba).

(C) Brahmins, Kayasthas, and Kshatriyas.

(D) B.A. (Bachelor of Arts), indicating his educational qualification.

११४४. Q98. Which genre was stronger than prose during the middle period?

(A) A. Lyrics and drama

(B) B. Novel

(C) C. Scientific essay

(D) D. Autobiography

११४५. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) He had composed the Padavali, and his Vidyapat Naach was famous in that time

(B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place

(C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)

(D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

११४६. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) Almost all the special issues focused on creators have now come out as print- on-demand books

(B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!

(C) The character in your novel says in this regard: "Falling corpses, their families all crying

(D) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

११४७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration

(B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

(C) Early Japanese attempts like the 682 CE Nihon Shoki glossary of Chinese characters and the oldest extant Japanese lexicon, the Tenrei Bansho Meigi (835 CE), were also significant efforts

(D) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

११४८. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

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(B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place

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(D) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

११५१. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

(A) The chapter notes that this pedagogicalliterary project is entirely consistent with the Videha Parallel History's commitment to developing every register and audience of Maithili literature.

(B) The chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him.

(C) The chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigrast rangmanch) versus democratic...

(D) The chapter notes that sangeet Natak Akademi and Maithili Performing Arts VI.

११५२. Which option correctly summarizes a point from Chapter 2?

(A) Academic surveys of the Maithili short story explicitly list this collection among the major contributions of the decade.

(B) The stage directions are minimal: "The poet Vidyapati enters," "The young woman opens a shop, symbolically," "Darkness spreads." A performance studies scholar would ask: what is being documented here?

(C) The Activity Theory There is a long-standing dispute between the Naiyayikas and the Vaiyakaranas (Grammarians) regarding the primary meaning of the verb.

(D) The chapter notes that 1448)], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.

११५३. Which option correctly summarizes a point from Chapter 22?

(A) The chapter notes that western critical traditions, phenomenology, structuralism, post-colonial theory, and intertextualitycomplete the analytical apparatus.

(B) The chapter notes that i do not understand what is the basis of this statement, folklore or legend.

(C) The chapter notes that singh's edition brings this text into the Maithili literary public sphere for the first time, a signal act of cultural repatriation.

(D) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line...

११५४. What is the best reading of the chapter's discussion of Hitendra Gupta (Delhi)?

(A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23...

(B) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.

(C) The chapter notes that 1448)], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.

(D) The chapter notes that bourdieu: Linguistic Capital and Field Theory Pierre Bourdieu's theory of linguistic capital (Language and Symbolic Power, 1991) analyses language as a form of capital that confers social power on its speakers.

११५५. Which answer matches the critical direction of Chapter 28?

(A) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line...

(B) The chapter notes that t h e m a t i c A n a l y s i s o f H i s Wr i t i n g 7.1 The Absurd as Social Critique The recurring term ajagut (absurdity, incongruity, something out of place) in the title Bad Ajagut Dekhal signals a philosophical-aesthetic...

(C) Her poetic achievement is this: she never complains -she bears witness.

(D) The essays repeatedly gesture toward a structure of feeling that has no adequate name in Maithili literary discourse: the mixture of pride, grief, helplessness, and stubborn hopefulness that characterizes the lived experience of committed Maithili cultural...

११५६. What is the best reading of the chapter's discussion of Gajendra Thakur?

(A) The chapter notes that this detail underscores his position as a writer operating entirely outside the academic and institutional frameworks inside which most 'recognised' Maithili writers have been based.

(B) The best of his lyrics achieve the compression and resonance of the classical padavali while addressing the social content of contemporary political poetry.

(C) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.

(D) The chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigrast rangmanch) versus democratic...

११५७. According to Chapter 38, which statement best fits the discussion of Dr. Kirtinath Jha?

(A) Thematic & Critical Analysis Pranav Jha's corpus is the Videha Parallel History's most comprehensive single-author documentation of contemporary Maithili society's digital transition: Facebook Kē Cakkara (The Facebook Whirl), Ānalāīna pieces in the same...

(B) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

(C) Maithili in Nepal occupies a doubly subaltern position: marginalised both by the Nepali-language national culture and by the India-centric Maithili literary establishment that largely ignores Nepalese Maithili writers.

(D) The chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge.

११५८. According to Chapter 47, which statement best fits the discussion of Munni Kamat?

(A) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?

(B) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

(C) The chapter notes that he imagines the medieval saint-poet as a modern "Freelancer" or a corrupt IAS officer.

(D) The teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed.

११५९. According to Chapter 57, which statement best fits the discussion of Preeti Thakur's?

(A) The chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes.

(B) The chapter notes that yaayaavari (Hindi Translation: Kalpana Jha).

(C) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

(D) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.

११६०. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

(A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of...

(B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.

(C) Anandavardhana: Dhvanyaloka, Theory of dhvani (poetic resonance/suggestion).

(D) Maithili spent the mid-20th century as an unrecognized language, excluded from the Eighth Schedule of the Indian Constitution until 2003, fighting for institutional recognition against the hegemony of Hindi.

११६१. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

(A) The chapter notes that referenced in Videha Parallel History and in D.C.

(B) The chapter notes that it aspires toward the Rough Theatre, politically engaged, rooted in the community, using popular forms and vernacular language, while also reaching toward the Holy Theatre: the theatre that touches the invisible, the sacred, the...

(C) The chapter notes that he notes that any printing event in Maithili is the result of a "literary persistence" (jidda) and personal financial sacrifice, often occurring in a social environment where the wealthy elite are indifferent to cultural production.

(D) A PA R A L L E L H I S T O R Y O F M A I T H I L I L I T E R AT U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel...

११६२. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

(A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.

(B) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

(C) In the language of Raymond Williams’ cultural materialism, Acharya Sharan represents a “dominant” figure in the institutional sense, yet his work on Maithili grammar and the Manas translation simultaneously operated as a “residual” cultural form...

(D) The chapter notes that kuntaka's vakrokti: 'Navakī Bahuriyā' as a title is obliquely political, the new daughter-in-law is nominally a domestic subject but in Maithili social reality she is the subject of dowry demands, domestic expectations, and potential...

११६३. What is the best reading of the chapter's discussion of Phanishwar Nath Renu?

(A) The chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.

(B) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.

(C) The chapter notes that pakshadhara and other Mithila teachers did not allow the copying of the Tattvachintamani!

(D) The chapter notes that) align with the Padavali of the pre-Jyotirishvara Vidyapati, but do not align with the poetic sophistication of the Sanskrit and Avahattha Vidyapati.

११६४. What is the best reading of the chapter's discussion of Dr. Shambhu Kumar Singh?

(A) In Anandavardhana’s terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression).

(B) His significance is not only literary but epistemologicalin the deep sense intended by Gangesa Upadhyaya's Navya-Nyāya: his work serves as a claim to knowledge, a set of testimonies about the Maithili world that require the full apparatus of...

(C) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

(D) Auchitya Theory (Kshemendra's Auchityavicharacharchaa, c.

११६५. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

(A) Videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī.

(B) The "Dooshan Panji" or Blackbook, digitized and released by Videha in 2009, serves as a primary tool of archival resistance, exposing genealogical "secrets" such as the marriage of the philosopher Gangesh Upadhyaya to a woman from a lower caste...

(C) The chapter notes that literature has a current that does not merely flow inside its banks, it breaks its banks and inundates the earth-like heart, all the way to every shore.) This is Dr.

(D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur’s 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

११६६. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

(A) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of 'janpad chetana' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...

(B) Gaṅgeśa defends Upamāna as an independent pramāṇa because similarity-based knowledge cannot be reduced to inference: knowing that Nand's Parivar resembles the memoiristic novels of Nagarjun/Yatri requires perceiving the similarity, not just inferring it...

(C) The chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheaterical work in the line of inheritance of plays-about-plays, Pirandello’s Six Characters in Search of an Author, Anouilh’s Antigone, Brecht’s The...

(D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netājī (The Leader), pp.

११६७. What is the best reading of the chapter's discussion of Lesbian Continuum' Essay?

(A) The chapter notes that safi's text confirms this: his individual journey from Manhath to Nepal to Punjab to Bangalore and back is also the journey of thousands of Maithili Dalit migrants who follow the same route driven by the same poverty and the same...

(B) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur’s 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

(C) The Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line...

(D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātr̥tva' (Motherhood) and 'Netājī', is among the most theoretically...

११६८. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable...

(B) The chapter places Sujit Kumar Jha inside the wider parallel history of Maithili literature.

(C) The external life-struggle of the struggling female community and the internal mind's conflict, both have come in their poetry.

(D) The chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.

११६९. Which answer matches the critical direction of Chapter 80?

(A) In poetry itself, outrage and rebellion against the woman-man relationship, male-dominated system, and female-misery portrayal, etc., has come.

(B) The chapter notes that structuralism and Semiotics: Saussure, Barthes, Jakobson Ferdinand de Saussure's distinction between langue (language system) and parole (individual utterance) is foundational.

(C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).

(D) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.

११७०. What is the best reading of the chapter's discussion of Adrienne Rich?

(A) In Nachiketa’s drama, the structural principle of dramatic inference, the way audiences move from signs to conclusions about character, motivation, and social causation, is highly developed.

(B) The chapter notes that seemaak Ohi Paar, A novel of crossing boundaries (the title translates as 'Beyond the Border').

(C) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most major essay.

(D) The chapter notes that utpal’s Maithili must bridge the Bhojpuri-inflected Hindi of Singh’s Assi ghats with the Tirhuta grammar of Mithila, a genuinely complex cultural translation operation.

११७१. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women.

(B) The chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic...

(C) The chapter notes that 'Dū Hajāra Dasa Śrāvaṇaka Dṛśya' is flood documentary poetry: the poem as a scene (dṛśya), precisely dated, from a specific moment of natural-social catastrophe.

(D) A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." Brook's critical frame of Deadly, Holy, Rough, and Immediate Theatre provides a useful vocabulary for positioning...

११७२. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

(A) The chapter notes that ham Aabi Rahal Chhee, 'I Am Coming': a novel centring on return or arrival.

(B) The chapter notes that he is at once a creative practitioner and a systematic theorist; a collector of others' voices and a creator of his own; a writer rooted in the Koshi flood plain of Supaul and a practitioner of globally resonant forms (haiku, ghazal...

(C) The chapter notes that gopalji Jha 'Gopesh', whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna, wrote both drama and poetry.

(D) The chapter notes that haiku/Prose Poetry/Tilakora, Bathuā ka Tīmana, Ghazal 1-8.

११७३. Which point is consistent with Chapter 82's treatment of Oblique Expression?

(A) The chapter notes that vakrokti Siddhanta (Theory of Oblique Expression) Vakrokti Siddhanta, Kuntaka Kuntaka's Vakroktijivita (c.

(B) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line...

(C) The chapter notes that) Amrendra Yadav is a Maithili fiction writer in the short-form line of inheritance, with two confirmed Videha contributions in Sadeha 33 and 34.

(D) The chapter notes that this is a broader but not infinitely broad vyāpti: it still requires a demonstrable connection to the Maithili literary-cultural line of inheritance.

११७४. Which answer matches the critical direction of Chapter 82?

(A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata).

(B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.

(C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.

(D) The chapter notes that yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this critical frame, and his academic engagement with the LHR line of inheritance places him inside the most progressive current of...

११७५. In Chapter 88 (Sushil), which option reflects the chapter's argument?

(A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.

(B) The Videha Digital Library's archiving of Bechan Thakur's five major plays, Betik Apaman aa Chhinardevi, Baap Bhel Pitti aa Adhikaar, Bhaat, Biswasghat, and Oonch-Neechensures that this remarkable body of grassroots theatrical work is accessible to...

(C) Anumana (inferential knowledge) is activated when the audience infers social causes from dramatic effects.

(D) The chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit).

११७६. In the context of The Videha Parallel Audio Video Archive, which statement is accurate?

(A) The chapter notes that c o n c l u s i o n : T h e F l a s h a n d W h a t I t I l l u m i n a t e s 'Kṣaṇaprabhā', the momentary flash of lightning, is a humble title for a writer who disclaims the mantle of 'natural poet.' But the flash of lightning, in...

(B) The chapter notes that gajendra Thakur's extended critical analysis in Rajdeo Mandal: Maithili Writer places it in direct comparison with Nagarjun-Yatri's Paro, the only earlier Maithili novel that attempted a first-hand account of a specific caste...

(C) In terms of professional background, he worked as a researcher at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, India's premier national institution for cultural research, where he was associated with the Lokasampada (Janpada Sampada)...

(D) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.

११७७. Which option correctly summarizes a point from Chapter 97?

(A) The collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and...

(B) His eldest son, Subhash Kumar Kamat, is an active campaigner, and his middle son, Kailash Kumar Anand, is emerging as a major voice in contemporary Maithili literature.

(C) The chapter notes that ek dhur jamin (One dhur of land), agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness.

(D) Mandal's dramatisation of this conflict by way of the medium of a village panchayat scene gives it both legal weight (the appeal to constitutional rights) and local specificity (the recognisable social dynamics of Mithila village governance).

११७८. Which statement would fit the discussion in “7”?

(A) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent

(B) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre

(C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr

(D) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of इ is widely used, then the sophistry of

११७९. Which statement would fit the discussion in “7”?

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११८०. गजलमे ‘भावना’क आलोचना कखन कएल जाए?

(A) जखन भाषा स्वाभाविक हो

(B) जखन बहर सही हो

(C) जखन भाव सघन हो

(D) जखन भावना कृत्रिम, उधार, अतिनाटकीय वा शिल्पहीन हो

११८१. प्रेमलता मिश्र ‘प्रेम’क मूल्यांकन कठिन किएक कहल जा सकैत अछि?

(A) अभिनय क्षणिक कला अछि आ पुरान रंगमंचीय प्रस्तुति सभक पर्याप्त रेकॉर्डिंग उपलब्ध नहि होइत

(B) लेखन असंभव

(C) हुनकर काज महत्त्वहीन

(D) रंगमंच साहित्य नहि

११८२. ‘कला लेल वरिष्ठता नै दक्षता मापदंड छै’ कथन कोन मूल्य स्थापित करैत अछि?

(A) कला मे पद, उमेर वा प्रतिष्ठा नहि, कौशल, साधना आ प्रस्तुति-क्षमता निर्णायक अछि

(B) कला मे अभ्यासक जरूरत नहि

(C) दक्षता गौण

(D) वरिष्ठता ही कला

११८३. प्रेमलता मिश्रक मूल्यांकनमे ‘दक्षता’ पर जोर रंगमंचक कोन पक्ष देखबैत अछि?

(A) अभिनय सहज बिना अभ्यास

(B) दक्षता केवल प्रमाणपत्र

(C) अभिनय अभ्यास, अनुशासन, समय-बोध, संवाद, देह-भाषा आ मंच-सामूहिकता पर आधारित कला अछि

(D) मंच पर अनुशासन नहि

११८४. प्रेमलता मिश्रक काज पर प्रश्न बनबैत समय कोन प्रकारक प्रश्न कमजोर मानल जाएत?

(A) रंगमंच-दर्शन

(B) नारी-सशक्तिकरण

(C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि

(D) स्मृति-लेखन

११८५. प्रेमलता मिश्रक योगदानक शिक्षण-उपयोगिता की अछि?

(A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे

(B) शिक्षणमे उपयोग नहि

(C) स्त्री-अध्ययन असंगत

(D) रंगमंच पाठ्यक्रम बाहर

११८६. प्रेमलता मिश्रक अभिनय पर ‘वर्तमानमे ९०% मूल्यांकन संभव नहि’ सन विचार कोन चेतावनी दैत अछि?

(A) प्रदर्शन-कला कैँ समय पर रिकॉर्ड, लिखित आ संग्रहित नहि केलासँ इतिहास खो जाइत अछि

(B) संग्रहणक जरूरत नहि

(C) रंगमंच क्षणिक तें तुच्छ

(D) मूल्यांकन असंभव तें छोड़ू

११८७. बहर अथवा लय बाल गजलमे किएक महत्त्वपूर्ण अछि?

(A) लय केवल नाटकक गुण अछि

(B) लय बाल-साहित्यमे हानिकारक अछि

(C) लय सँ अर्थ नष्ट होइत अछि

(D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकैँ सहज बनबैत अछि

११८८. सियाराम झा ‘सरस’, स्व. कलानन्द भट्ट आ डॉ. राजेन्द्र विमल केर सामूहिक उल्लेख कोन बात लेल अछि?

(A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि

(B) ई सभ केवल नाटककार छलाह

(C) ई सभ महिला हस्ताक्षर छलाह

(D) ई सभ गजल-विधाक विरोधी छलाह

११८९. नाटक विधामे ‘मंचनयोग्यता’ आ ‘पाठयोग्यता’ अलग-अलग किएक परखल जाए?

(A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि

(B) पाठयोग्यता नाटकमे बेकार अछि

(C) मंचनयोग्यता केवल कवितामे होइत अछि

(D) दुनू सदैव एके बात अछि

११९०. ‘नाटकक विकास’क चर्चा केवल लेखक-नामसँ किएक पूर्ण नहि होइत?

(A) विकासमे पाठ, मंच, दर्शक, संस्था, आलोचना, भाषा आ तकनीक सभ सम्मिलित अछि

(B) लेखक-नाम पर्याप्त अछि

(C) दर्शकक भूमिका शून्य अछि

(D) मंचन इतिहाससँ बाहर अछि

११९१. प्लेटो आ अरस्तू सन विचारकक प्रसंग समीक्षाशास्त्रमे कोन भूमिका निभबैत अछि?

(A) गजल छन्द गनैत अछि

(B) कला पर प्राच्य-पाश्चात्य दार्शनिक बहसक पृष्ठभूमि देइत अछि

(C) केवल नाटकक पात्र-सूची बनबैत अछि

(D) कथा-कथन रोकैत अछि

११९२. नाटकक समीक्षा मे ‘भावनापूर्ण संवाद आ क्रियाकलाप’ पर जोर किएक अछि?

(A) नाटक केवल उपन्यासक सार अछि

(B) नाटक मंचीय क्रिया आ संवादसँ जीवित होइत अछि

(C) नाटकमे दर्शकक भूमिका नहि

(D) नाटकमे कथानक नहि होए

११९३. अनुवादित बालनाटक वा कथा मे भाषा-सादगीक अर्थ की नहि अछि?

(A) सादगी केवल छोटे वाक्य

(B) सादगी मतलब खराब भाषा

(C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा

(D) सादगी मतलब विचारहीनता

११९४. In section (48), who are the children of 'Ishwardatt'?

(A) Parasmani, Kulanand, and Indramaniya

(B) Pachhbaripar (or Pachhbariba).

(C) Brahmins, Kayasthas, and Kshatriyas.

(D) B.A. (Bachelor of Arts), indicating his educational qualification.

११९५. In the context of Dalit Literary Criticism, which statement is accurate?

(A) The chapter notes that between the two stories there is a poetic paradox: The Crow is the story of external realitycommunity, ritual, power-relations; Black Ink is the story of internal reality -personal relationship, child-psychology, and the caste's...

(B) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete.

(C) The chapter notes that bharata writes in the Natyashastra (Chapter 6): 'Rasa is produced from the combination of Vibhava, Anubhava, and Vyabhichari Bhava.

(D) The chapter notes that both are pioneers in their fields; Kamat in journalism/politics, Prem in performing arts.

१११६. In the context of Harimohan Jha, which statement is accurate?

(A) The chapter notes that manu's notation of syllable count after each ghazal (e.g., 'Saral Vārṇik Bahra, Varṇa-18' for ghazal 1) is a pedagogical gesture: it teaches correct prosodic practice to readers and models the form's technical discipline.

(B) The chapter notes that rasa, literally “taste” or “flavour”, denotes the aesthetic emotion or sentiment evoked in the sahridaya (receptive reader).

(C) The chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'.

(D) The chapter notes that by resurrecting the Viśeṣyatā (substantivity) of the Indian philosophical line of inheritance, Jha declared: We are not a predicate of your history; we are the subject of our own.

१११७. According to Chapter 57, which statement best fits the discussion of Preeti Thakur's?

(A) The chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes.

(B) The chapter notes that yaayaavari (Hindi Translation: Kalpana Jha).

(C) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

(D) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.

१११८. In the context of Rabindra Narayan Mishra, which statement is accurate?

(A) Theory / critical frame line of inheritance Application to Chaudhary Auchitya Kshemendra (Auchityavichara) Chaudhary's hybrid Maithili, combining vernacular roots with diaspora-inflected vocabularydemonstrates contextual propriety.

(B) The chapter notes that phool Titli Aa Tulbul [Flowers, Butterflies, and the Babbling Brook: A Collection of Maithili Lyrics for Children].

(C) The chapter notes that he draws on Indian aesthetic categories (rasa, alamkāra, dhvani) as well as Western genre theory (the novel, the short story, translation studies) without privileging either critical frame.

(D) The chapter notes that prasangavash, 'By Occasion' or 'Incidentally': a collection of personal essays and reminiscences.

१११९. What is the best reading of the chapter's discussion of Ramlochan Thakur?

(A) The chapter notes that by systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture that might otherwise have been lost in the conditions of economic migration and cultural marginalisation...

(B) The discourse, self-reflection, and paradigm of both are in accordance with the Maithili psyche.

(C) The chapter notes that phool Titli Aa Tulbul [Flowers, Butterflies, and the Babbling Brook: A Collection of Maithili Lyrics for Children].

(D) The Videha commentary characterises him as a writer of integrity and courage, one who has maintained ‘reedh ki haddi’ in a literary environment where institutional pressures frequently compromise creative and critical independence.

१२००. Which point is consistent with Chapter 80's treatment of Barkha Rānī?

(A) The chapter notes that future directions include: detailed close readings of individual novels with reference to original Maithili texts; interviews with the author about his creative method and thematic preoccupations; a study of his reception inside the...

(B) The consistency of syllable counting throughout his ghazals shows systematic prosodic discipline.

(C) Theory / critical frame line of inheritance Application to Chaudhary Lukácsian Realism Georg Lukács (Theory of the Novel; Studies in European Realism) Protagonists are 'problematic individuals' whose inner world is in tension with social reality.

(D) The chapter notes that children's ghazals alongside the nature poems Kumhar (Potter) and Barkha Rānī (Rain Queen), demonstrating engagement with the pedagogical and children's literary strand of Videha.

१२०१. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that conclusion: The Enduring Legacy of the Singh-Dhar Household The search for the history of Premashankar Singh and Ila Rani Singh reveals a story that is far more than a simple biography.

(B) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif.

(C) In the history of Maithili literary criticism, the influence of both traditional Indian theories (Rasa, Alankara, Dhvani, Riti, Aucitya) and modern Western theories (Marxism, Feminism, Postmodernism, Postcolonialism) is evident.

(D) The 'Ahanken Ki Chahi?' poem from Chakravyuha makes this concern explicit, the Maithili language is a resource that power seeks to appropriate, and the poet's role is to resist that appropriation while expanding the language's capacity for democratic...

१२०२. Which answer matches the critical direction of Chapter 80?

(A) In poetry itself, outrage and rebellion against the woman-man relationship, male-dominated system, and female-misery portrayal, etc., has come.

(B) The chapter notes that structuralism and Semiotics: Saussure, Barthes, Jakobson Ferdinand de Saussure's distinction between langue (language system) and parole (individual utterance) is foundational.

(C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).

(D) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.

१२०३. What is the best reading of the chapter's discussion of Sushil?

(A) His conclusions are unsparing, a composer who has written ghazals for fifty years without mastering bahr has, in Anchinhar's assessment, simply not written ghazal.

(B) The chapter places Laxman Jha 'Sagar' and Shail Jha 'Sagar' inside the wider parallel history of Maithili literature.

(C) The chapter notes that when a child learns language, a signifier is taught for a signified.

(D) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23...

१२०४. बहर अथवा लय बाल गजलमे किएक महत्त्वपूर्ण अछि?

(A) लय केवल नाटकक गुण अछि

(B) लय बाल-साहित्यमे हानिकारक अछि

(C) लय सँ अर्थ नष्ट होइत अछि

(D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकेँ सहज बनबैत अछि

१२०५. बाल गजलमे ‘सरल भाषा’क अर्थ की नहि अछि?

(A) सरलता मतलब छंदहीनता

(B) सरलता मतलब केवल टूटी भाषा

(C) सरलता सपाट, अशुद्ध वा कलाहीन भाषा नहि अछि

(D) सरलता मतलब विचारहीनता

१२०६. बाल गजलमे पुनरुक्ति कब कलात्मक बनैत अछि?

(A) हर पुनरुक्ति गलती अछि

(B) जखन ओ लय, रदीफ, खेल वा भाव-वृद्धि करैत अछि

(C) पुनरुक्ति अर्थहीन सजावट

(D) पुनरुक्ति सदैव पृष्ठ भरबाक साधन

१२०७. बाल गजलमे विद्यालयक प्रसंग कखन कलात्मक बनैत अछि?

(A) जखन केवल नियमावली पढ़ाओल जाए

(B) जखन पाठशाला केवल उपदेश नहि, बच्चाक हँसी, डर, दोस्ती आ खोजक संसार बनैत अछि

(C) जखन कविता परीक्षा-सूची बनि जाए

(D) जखन बालकक आवाज नहि हो

१२०८. बाल गजलमे पर्यावरण-चेतना केना कलात्मक बनि सकैत अछि?

(A) चिड़ै, पेड़, नदी, वर्षा संग बच्चाक आत्मीय संबंध रचि

(B) प्रकृति-विरोधी नारा देलासँ

(C) केवल आदेश-पत्र देलासँ

(D) सभी बिम्ब हटाएलासँ

१२०९. 'परकाया-प्रवेश' बाल लेखकक लेल किएक आवश्यक कहल गेल?

(A) लेखक बच्चाक मन, दृष्टि आ अनुभव-जगतमे प्रवेश कए लिखए

(B) लेखक केवल अपन वयस्क अनुभव रखए

(C) बालक पात्र हटाए

(D) कथा ऐतिहासिक निबंध बनि जाए

१२१०. अनुवादित बालनाटक वा कथा मे भाषा-सादगीक अर्थ की नहि अछि?

(A) सादगी केवल छोटे वाक्य

(B) सादगी मतलब खराब भाषा

(C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा

(D) सादगी मतलब विचारहीनता

१२११. From which village did the wife of Ghnanand (mother of Chaban/Bachau) originate?

(A) B.A. (Bachelor of Arts).

(B) Manmohan.

(C) Mahavir, Motinandan, Devkinandan, and Mayanandana.

(D) Budhwal (descendant of Jagannath).

१२१२. According to the section "The Village Director Who Turned the Crank: K.N.T.", which statement is accurate?

(A) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur

(B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of "Dhumketu" (Comet)

(C) People from the groom's side and the bride's side would sit together and decide based on their own introductions whether the marriage of a particular boy with a particular girl should happen or not

(D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

१२१३. According to the section "The Village Director Who Turned the Crank: K.N.T.", which statement is accurate?

(A) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur

(B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of "Dhumketu" (Comet)

(C) People from the groom's side and the bride's side would sit together and decide based on their own introductions whether the marriage of a particular boy with a particular girl should happen or not

(D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

१२१४. Which answer matches the critical direction of Chapter 2?

(A) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras').

(B) The Navya-Nyāya critical frame is peculiarly appropriate for the evaluation of Maun's work: both Gaṅgeśa and Maun are products of the same soil.

(C) The chapter notes that vakrokti and Bhavnath Jha's Literary Voice In his Maithili creative writing, particularly the Bihani Kathas (ultra-short stories) and the long story Ghuri Aau Kamala, Bhavnath Jha employs what Kuntaka's Vakroktijivita would call...

(D) In his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE.

१२१५. According to Chapter 2, which statement best fits the discussion of Rival Schools The Sabda-khanda?

(A) The chapter notes that dialectical Engagements with Rival Schools The Sabda-khanda is a battlefield of ideas where Gangesha defends the Nyaya-Vaisheshika worldview against the Mimamsakas and the Grammarians.

(B) The chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.

(C) The chapter notes that gynocriticism insists on the recovery and analysis of women’s writing, both creative and critical, as an essential component of any complete literary history.

(D) The Foreword by Krishna Dutt Paliwal of Sasta Sahitya Mandal echoes this: Mithila has been sidelined and marginalised despite immense natural resources, and needs special attention and care.

१२१६. In the context of Dalit Literary Criticism, which statement is accurate?

(A) The chapter notes that between the two stories there is a poetic paradox: The Crow is the story of external realitycommunity, ritual, power-relations; Black Ink is the story of internal reality -personal relationship, child-psychology, and the caste's...

(B) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete.

(C) The chapter notes that bharata writes in the Natyashastra (Chapter 6): 'Rasa is produced from the combination of Vibhava, Anubhava, and Vyabhichari Bhava.

(D) The chapter notes that both are pioneers in their fields; Kamat in journalism/politics, Prem in performing arts.

१२१७. What is the best reading of the chapter's discussion of Hitendra Gupta (Delhi)?

(A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23...

(B) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.

(C) The chapter notes that 1448)], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.

(D) The chapter notes that bourdieu: Linguistic Capital and Field Theory Pierre Bourdieu's theory of linguistic capital (Language and Symbolic Power, 1991) analyses language as a form of capital that confers social power on its speakers.

१२१८. According to Chapter 57, which statement best fits the discussion of Preeti Thakur's?

(A) The chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes.

(B) The chapter notes that yaayaavari (Hindi Translation: Kalpana Jha).

(C) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

(D) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.

१२१९. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

(A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of...

(B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.

(C) Anandavardhana: Dhvanyaloka, Theory of dhvani (poetic resonance/suggestion).

(D) Maithili spent the mid-20th century as an unrecognized language, excluded from the Eighth Schedule of the Indian Constitution until 2003, fighting for institutional recognition against the hegemony of Hindi.

१२२०. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

(A) The application of Navya Nyāya to these texts is thus not merely a methodological import from elsewhere, it is a homecoming of sorts, an application of Mithilā's own intellectual line of inheritance to its contemporary literature.

(B) The chapter notes that this is a burning challenge before today's women poets, time, society, and literature.

(C) The Sangeet Natak Akademi has recognized individual performers in these traditions but has not created any dedicated institutional infrastructure for research, training, or preservation specific to the Mithila performing arts complex.

(D) The chapter notes that he maps the changes in land use, architecture, social relations, and economic activities in the Mithila village.

१२२१. What does Chapter 67 most clearly emphasize about Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

(A) The chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit).

(B) The chapter notes that rural Voices: There is a concern that most new female poets are coming from urban backgrounds.

(C) The chapter notes that this independence is not mere contrarianism; it is the hard-won freedom of a writer who has sustained a coherent and developing literary vision across three decades of continuous creative work.

(D) The chapter notes that jagdish Chandra Thakur 'Anil' uses the term 'chumbakiya lekhak' (magnetic writing) for Abara Nahitan, a formulation that captures dhvani precisely: the writing attracts without explaining its pull.

१२२२. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

(A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.

(B) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

(C) In the language of Raymond Williams' cultural materialism, Acharya Sharan represents a "dominant" figure in the institutional sense, yet his work on Maithili grammar and the Manas translation simultaneously operated as a "residual" cultural form...

(D) The chapter notes that kuntaka's vakrokti: 'Navakī Bahuriyā' as a title is obliquely political, the new daughter-in-law is nominally a domestic subject but in Maithili social reality she is the subject of dowry demands, domestic expectations, and potential...

१२२३. Which point is consistent with Chapter 69's treatment of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

(A) The chapter notes that meaning, how can there be a permanent or fixed structure of any folk tale?

(B) The chapter notes that dhwani (Suggestion): The poet uses Abhidhā (literal meaning) to describe the seasons (Chaumasa) but suggests Viraha (separation from the Divine) by way of the symbol of the pining bride in the month of Chait.

(C) The chapter notes that subhadra's Avva depicts the labor of a single day of an unnamed mother -a micro-history.

(D) The Tattvacintāmaṇi was composed in the same culture, the Maithil Brahman intellectual culture of medieval Mithila, that produced Vidyapati, Canda Jhā, and the anonymous composers of the Parātī and Gosaunik Gīt.

१२२४. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

(A) Theory / critical frame line of inheritance Application to Chaudhary Postcolonial Theory Homi Bhabha (Location of Culture); Gayatri Spivak (Can the Subaltern Speak?) Protagonists inhabit Bhabha's 'third space' of hybrid cultural formation.

(B) The chapter notes that lalita's Women Writing in India (1991) in the Indian line of inheritance.

(C) The chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature.

(D) The chapter notes that constructing new Bahars specific to Maithili phonetics.

१२२५. What does Chapter 80 most clearly emphasize about CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY?

(A) A PA R A L L E L H I S T O R Y O F M A I T H I L I L I T E R AT U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel...

(B) The chapter notes that behr (Meter) Fixed quantal pattern of long (guru/2) and short (laghu/1) syllables; derived from Arabic aruz; ~19 principal bahrs in Urdu line of inheritance.

(C) His survey of the twentieth century, while including some women writers, does not systematically engage with the question of why women's voices have been suppressed in Maithili literary institutions.

(D) The chapter notes that this incident shows the impact of Story-Science.

१२२६. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

(A) The poem enacts what Dalit scholars call 'mythological counter-reading': using the dominant culture's own sacred stories to critique the dominant culture's exercise of power.

(B) In Badal's poem "Mā" (Mother), the literal subject is the poet's mother, but the dhvani extends outward to encompass the mother-tongue (Jharkhand's adivasi languages, Hindi, Maithili in Jhā's translation), the motherland (the Chota Nagpur landscape), and...

(C) Her surname Chaudhary indicates origins in the Chaudhary community of Mithila, a community with a strong presence in the Madhubani district and the broader Mithila region, historically associated with agricultural and administrative roles.

(D) The Village and the Mithila Mainstream The relationship between Arer and the mainstream Mithila cultural-literary establishment is one of simultaneous connection and exclusion.

१२२७. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

(A) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of 'janpad chetana' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...

(B) Gaṅgeśa defends Upamāna as an independent pramāṇa because similarity-based knowledge cannot be reduced to inference: knowing that Nand's Parivar resembles the memoiristic novels of Nagarjun/Yatri requires perceiving the similarity, not just inferring it...

(C) The chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheaterical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The...

(D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netājī (The Leader), pp.

१२२८. What is the best reading of the chapter's discussion of Lesbian Continuum' Essay?

(A) The chapter notes that safi's text confirms this: his individual journey from Manhath to Nepal to Punjab to Bangalore and back is also the journey of thousands of Maithili Dalit migrants who follow the same route driven by the same poverty and the same...

(B) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

(C) The Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line...

(D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva' (Motherhood) and 'Netājī', is among the most theoretically...

१२२९. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable...

(B) The chapter places Sujit Kumar Jha inside the wider parallel history of Maithili literature.

(C) The external life-struggle of the struggling female community and the internal mind's conflict, both have come in their poetry.

(D) The chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.

१२३०. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

(A) The chapter notes that panna Jha's essay 'NariLekhanak Kathaa-Dishaa' (The Story-Direction of Women Writers) is itself a contribution to this feminist literary history project inside Maithili: she documents the emergence and development of Maithili women's...

(B) The chapter notes that kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.

(C) The chapter notes that kristeva's 'maternal semiotic', the pre-Oedipal, rhythmic, bodily dimension of language that poetry uniquely recuperates, is evident in the poem's incantatory quality; but the poem simultaneously reproduces the patriarchal ideal of...

(D) The chapter notes that tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural...

१२३१. What is the best reading of the chapter's discussion of Rain Queen?

(A) The contrast loka/vidvān (people/scholar) and gāma/jajamāna (village/patron) is the definitional antithesis of the parallel literary line of inheritance.

(B) The movement holds that institutional attempts to claim him as a purely Brahminical icon by organizations like the Chetna Samiti have essentially "murdered" the trans-sectarian and humanist spirit of his poetry.

(C) The chapter notes that ram Bharos Kapadi 'Bhramar', 'The Source of My Intellectual Thirst' Ram Bharos Kapadi 'Bhramar' is among the most prolific and versatile figures in contemporary Maithili literature.

(D) The chapter notes that barkha Rānī (Rain Queen) personifies the monsoon as a female sovereign, a move consistent with the Indian line of inheritance of gendering natural forces and consistent also with the feminist implications of elevating the feminine in...

१२३२. According to Chapter 80, which statement best fits the discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that spivak's concept of the 'subaltern woman' is also relevant to Gahiki Najari's portraiture of female figures, the women who carry water, manage post-harvest processing, navigate debt and dependency, whose voices are present in Kamat's...

(B) Influence and Legacy The Navya-Nyāya School The Tattva-Cintāmaṇi rapidly eclipsed all prior Nyāya literature.

(C) The chapter notes that kumhar (Potter) suggests an engagement with the craft line of inheritance of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.

(D) The chapter notes that devanagari The Maithili script, known as Mithilakshara or Tirhuta, is of great antiquity, evolving from an eastern variety of the Gupta script distinct from the Nagari forms.

१२३३. Which answer matches the critical direction of Chapter 80?

(A) In poetry itself, outrage and rebellion against the woman-man relationship, male-dominated system, and female-misery portrayal, etc., has come.

(B) The chapter notes that structuralism and Semiotics: Saussure, Barthes, Jakobson Ferdinand de Saussure's distinction between langue (language system) and parole (individual utterance) is foundational.

(C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).

(D) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.

१२३४. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women.

(B) The chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic...

(C) The chapter notes that 'Dū Hajāra Dasa Śrāvaṇaka Dṛśya' is flood documentary poetry: the poem as a scene (dṛśya), precisely dated, from a specific moment of natural-social catastrophe.

(D) A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.” Brook’s critical frame of Deadly, Holy, Rough, and Immediate Theatre provides a useful vocabulary for positioning...

१२३५. What does Chapter 80 most clearly emphasize about Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that its discussion connects Durganand Mandal with critical appreciation, literary history and the Videha critical frame.

(B) The chapter notes that vinayananda Jha's annotated list of books edited from Jha's manuscripts, Bhairav Lal Das's essay on Jha's research vision, Munnaji's essay on Jha's contribution to establishing the canonical status of the Bihani Katha (ultra-short...

(C) The chapter notes that sandarbh Sahit establishes a model of forensic literary criticismnamed, evidenced, formally grounded, that represents a genuine methodological innovation in Maithili critical discourse.

(D) The chapter notes that chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms.

१२३६. Which answer matches the critical direction of Chapter 80?

(A) In the devotional traditions of North India, the rasa of separation is itself a form of communion.

(B) The chapter notes that navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.

(C) The chapter notes that dhirendra's foreword is written from Nepal, which is major: the Maithili-speaking world spans the India-Nepal border, and the recognition of a writer from one side of that border by a critic from the other is a form of cultural...

(D) The chapter notes that baitha infers that his daughter's elopement represents a practical solution; the village infers that it represents a moral catastrophe.

१२३७. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

(A) The chapter notes that feminist standpoint theory, particularly Sandra Harding's argument (The Science Question in Feminism, 1986) that knowledge produced from the standpoint of the oppressed is epistemically privileged because it has access to realities...

(B) The chapter notes that dr Kailash Kumar Mishra compares Chaudhary's significance to that of Sundarlal Bahuguna (Chipko movement) and Kailash Satyarthi (Bachpan Bachao Andolan): ecological-cultural activists whose work transcends narrow environmentalism to...

(C) The mother’s role as teacher of Maithili (‘matribhasha’) makes her death a figure for threatened linguistic extinction.

(D) The chapter notes that c r i t i c a l A p p r e c i a t i o n : T h e G h a z a l Tr a d i t i o n (S h o n i t a y a l P a y a r k N i s h a n) Shonitayal Payark Nishan ('Bloodstained Footprints') places Saras inside the most technically demanding and...

१२३८. Which option correctly summarizes a point from Chapter 80?

(A) The chapter notes that its discussion connects Dr. Prafulla Kumar Singh 'Maun' with critical appreciation, literary history and the Videha critical frame.

(B) The feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated...

(C) The chapter notes that bharata's Nāṭyaśāstra and Indian Classical Aesthetics 3.2.1 Rasa Theory Applied to Mandal's Fiction Bharata's Nāṭyaśāstra recognises eight primary Rasas (aesthetic emotions): Śṛṅgāra (love/beauty), Hāsya (humour), Karuṇa...

(D) The chapter notes that together, they complete a spectrum that the official canon cannot accommodate.

१२३९. What is the best reading of the chapter's discussion of Lesbian Continuum?

(A) The chapter notes that this is his debut collection and the work that won the Videha Bhasha Samman 2014.

(B) The chapter notes that chaudhary's Lesbian Continuum essay and Mātṛtva piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities.

(C) The chapter notes that c h a p t e r V I : T h e V i d e h a P a r a l l e l T h e a t r e a s C u l t u r a l M o v e m e n t 6.1 The 2012 Videha Maithili Natya Utsav, A Landmark Event The First Videha Maithili Natya Utsav (2012), documented in the...

(D) The chapter notes that pathak's translation is not servile reproduction but an active negotiation: he appropriates the prestige of Nirala's oeuvre while insisting on Maithili's own phonological, grammatical, and aesthetic resources.

१२४०. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

(A) Indian Aesthetics (Rasa-Dhvani): His poetry aims for a clear, didactic rasa: often śānta (peace of understanding) or vīra (heroism of national pride, as in 'Shubh Chandrayaan').

(B) The chapter notes that tHE TRANSITION TO NAVYA-NYAYA:The Paradigm Shift: From Prameya to Pramana As Karl H.

(C) The critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.

(D) The story builds towards a revelation of social injustice, and the elderly woman's testimony, sworn with the formula "If I lie, may my body be struck by lightning, may my limbs cease to function, may I be refused entry into Sita's birthplace", is...

१२४१. What is the best reading of the chapter's discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The chapter notes that early systematic treatment of Maithili agreement in a Nepalese linguistics context, providing the empirical foundation for the later collaborative work with Bickel and Bisang.

(B) The chapter notes that i n t r o d u c t i o n : A Q u i e t G i a n t o f M a i t h i l i L i t e r a t u r e Rajnandan Lal Das (राजनन्दन लाल दास) stands among the most selfless, dedicated, and quietly consequential figures in the history of modern...

(C) Her Prelim_14 piece 'Matibhrama' (Confusion/Delusion) is a title that resonates with the feminist critique of false consciousness, the question of whose values and whose reality constitute the normative critical frame that women are expected to accept.

(D) The chapter notes that kashyap and Shashi Bala's work thus stands inside a theoretically respectable line of inheritance, even if it sits uncomfortably with contemporary social conservatism.

१२४२. According to Chapter 80, which statement best fits the discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

(A) The text's most striking social-anthropological claim is its insistence on the village's aapasi sauhaarda (inter-community harmony).

(B) In a line of inheritance where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netājī essay as political satire) represents a major expansion of the Maithili women's...

(C) The fatherthe narrator's grandfather, tells a story: when he was young, another man would give him chivura (flattened rice) and mangoes, small kindnesses that represented real generosity.

(D) The chapter notes that but in Dalit poetry catharsis is of a different nature.

१२४३. Which answer matches the critical direction of Chapter 82?

(A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata).

(B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.

(C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.

(D) The chapter notes that yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this critical frame, and his academic engagement with the LHR line of inheritance places him inside the most progressive current of...

१२४४. प्रेमलता मिश्रक काज पर प्रश्न बनबैत समय कोन प्रकारक प्रश्न कमजोर मानल जाएत?

(A) रंगमंच-दर्शन

(B) नारी-सशक्तिकरण

(C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि

(D) स्मृति-लेखन

१२४५. प्रेमलता मिश्रक योगदानक शिक्षण-उपयोगिता की अछि?

(A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे

(B) शिक्षणमे उपयोग नहि

(C) स्त्री-अध्ययन असंगत

(D) रंगमंच पाठ्यक्रम बाहर

१२४६. 'सांचा सोनारकेँ नहि गढ़बाक कला होइछ' समीक्षा-शीर्षकक गजल-संदर्भमे अर्थ की अछि?

(A) समीक्षा बेकार

(B) सोनारक कथा मात्र

(C) गजल-रचना मे शिल्प-संस्कार, कसौटी आ परिष्कारक अनिवार्यता

(D) गजल बिना नियमक होइत अछि

१२४७. हुनकर मूल्यांकनमे 'कवि' आ 'सेवी' शब्दक मेल कोन अर्थ दैत अछि?

(A) कला आ सेवा विरोधी

(B) कला मातृभाषा, समाज आ लोकस्मृति सेवा बनि सकैत अछि

(C) सेवा साहित्य घटबैत अछि

(D) कवि केवल सौंदर्यकर्मी

१२४८. सियाराम झा 'सरस', स्व. कलानन्द भट्ट आ डॉ. राजेन्द्र विमल केर सामूहिक उल्लेख कोन बात लेल अछि?

(A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि

(B) ई सभ केवल नाटककार छलाह

(C) ई सभ महिला हस्ताक्षर छलाह

(D) ई सभ गजल-विधाक विरोधी छलाह

१२४९. नाटक विधामे 'मंचनयोग्यता' आ 'पाठयोग्यता' अलग-अलग किएक परखल जाए?

(A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि

(B) पाठयोग्यता नाटकमे बेकार अछि

(C) मंचनयोग्यता केवल कवितामे होइत अछि

(D) दुनू सदैव एके बात अछि

१२५०. 'मैथिलीमे अनुवाद-कलाक शास्त्रीयकरणक इतिहास' शीर्षकसँ कोन आलोचनात्मक क्षेत्र खुलैत अछि?

(A) अनुवाद कैँ स्वतन्त्र कला, सिद्धान्त आ इतिहास सहित पढ़बाक क्षेत्र

(B) अनुवादमे सांस्कृतिक अर्थ नहि

(C) अनुवाद समीक्षा सँ बाहर

(D) अनुवाद केवल शब्द बदलब

१२५१. "सौम्या झा ✿" कोन उप-समूह/सूचीमे भेटैत अछि?

(A) ✿ मुन्नी कामत (सौजन्य - मुन्नी कामत)

(B) ✿ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(C) ✿ प्रेमलता मिश्र प्रेम

(D) ✿ डॉ . कामिनी कामायनी

१२५२. "गजल - ३" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) कल्पना झा, पटना (सौजन्य- कल्पना झा)

(B) अनूदित साहित्य आ समानान्तर इतिहास

(C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१२५३. "सौम्या झा" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) मुन्नी कामत (सौजन्य - मुन्नी कामत)

(C) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

(D) लेखिका सभक रचना

१२५४. "अनामिका झा" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) खोज आ इण्डेक्स

(C) डॉ . कामिनी कामायनी

(D) नीता झा (सौजन्य - नीता झा)

१२५५. "रजनी पल्लवी" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)

(C) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

(D) डॉ . ललिता झा (सौजन्य - ललिता झा)

१२५६. "पूनम मिश्र" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)

(B) डॉ . कामिनी कामायनी

(C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) आभा झा (सौजन्य- आभा झा)

१२५७. "रंजना झा" कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

(B) इलारानी सिंह (सौजन्य - नचिकेता)

(C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) प्रीति ठाकुर

१२५८. “दीपशिखा झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(B) लक्ष्मी ठाकुर

(C) लेखिका सभक रचना

(D) नीता झा (सौजन्य - नीता झा)

१२५९. “मैथिली ठाकुर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

(A) अणिमा सिंह (सौजन्य - नचिकेता)

(B) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

(C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

(D) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

उत्तरमाला — अध्याय १ (उत्तर ओ व्याख्या / Answers & Explanations)

१. **(B) The chapter notes that batahū Yādava and the Subaltern Voice The figure of Batahū Yādava, the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the line of inheritance's survival, is itself a major Parallel History moment.** — Chapter 27 treats Subaltern Voice The as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that batahū Yādava and the Subaltern Voice The figure of Batahū Yādava, the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the line of inheritance's survival, is itself a major Parallel History moment. The remaining options point to different concerns and therefore do not answer this question.

२. **(D) The chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows: 1.** — Chapter 28 treats Nit Naval Series as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows: 1. The remaining options point to different concerns and therefore do not answer this question.

३. **(C) The chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952.** — Chapter 28 treats National Academy as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952. The remaining options point to different concerns and therefore do not answer this question.

४. **(A) The Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic…** — Chapter 28 treats Gajendra Thakur as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic... The remaining options point to different concerns and therefore do not answer this question.

५. **(D) The chapter notes that t h e C o r p u s : Wo r k s , Fo r m s , a n d P u b l i c a t i o n H i s t o r y 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (व्यथा, 'Anguish' or 'Pain') is Manu's most substantial single-volume literary achievement to date.** — Chapter 29 treats Song Anthology as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that t h e C o r p u s : Wo r k s , Fo r m s , a n d P u b l i c a t i o n H i s t o r y 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (व्यथा, 'Anguish' or

'Pain') is Manu's most substantial single-volume literary achievement to date. The remaining options point to different concerns and therefore do not answer this question.

६. (A) The chapter notes that it democratised publication, bypassing the gatekeeping institutionsSahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and… — Chapter 30 treats Sahitya Akademi as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that it democratised publication, bypassing the gatekeeping institutionsSahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and... The remaining options point to different concerns and therefore do not answer this question.

७. (B) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal. The remaining options point to different concerns and therefore do not answer this question.

८. (A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition. The remaining options point to different concerns and therefore do not answer this question.

९. (A) The chapter notes that 'Anil's song collections and ghazals are rooted in this cultural landscape, drawing on the imagery of the angana (courtyard), the Ganga river, the seasons, while his long poem and autobiography engage with more critical, contemporary… — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil's song collections and ghazals are rooted in this cultural landscape, drawing on the imagery of the angana (courtyard), the Ganga river, the seasons, while his long poem and autobiography engage with more critical, contemporary... The remaining options point to different concerns and therefore do not answer this question.

१०. (D) The chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction. The remaining options point to different concerns and therefore do not answer this question.

११. (D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work. The remaining options point to different concerns and therefore do not answer this question.

१२. (A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that these include politically charged compositions employing the motif of the road strewn with thorns, indicating that his

ghazal practice does not shy from social critique. The remaining options point to different concerns and therefore do not answer this question.

१३. (B) The chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness. The remaining options point to different concerns and therefore do not answer this question.

१४. (C) The chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c. — Chapter 30 treats Rasa Theory as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c. The remaining options point to different concerns and therefore do not answer this question.

१५. (C) The chapter notes that bIOGRAPHICAL INTRODUCTION: THE FARMER-LITTERATEUR Jagdish Prasad Mandal (born c. — Chapter 31 treats IOGRAPHICAL INTRODUCTION as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that bIOGRAPHICAL INTRODUCTION: THE FARMER-LITTERATEUR Jagdish Prasad Mandal (born c. The remaining options point to different concerns and therefore do not answer this question.

१६. (D) His use of free indirect discourse, narrating a character's thoughts by way of the narrator's voice without explicit quotation marks, permits a subtle empathy that is politically major: it refuses the 'othering' of OBC and peasant characters that… — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that his use of free indirect discourse, narrating a character's thoughts by way of the narrator's voice without explicit quotation marks, permits a subtle empathy that is politically major: it refuses the 'othering' of OBC and peasant characters that... The remaining options point to different concerns and therefore do not answer this question.

१७. (A) The chapter notes that cultural Materialism and Anthropological Literary Theory Raymond Williams's cultural materialism, the idea that culture is a material practice embedded in specific social and economic formations, is perhaps the single most useful… — Chapter 32 treats Anthropological Literary Theory Raymond Williams's as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that cultural Materialism and Anthropological Literary Theory Raymond Williams's cultural materialism, the idea that culture is a material practice embedded in specific social and economic formations, is perhaps the single most useful... The remaining options point to different concerns and therefore do not answer this question.

१८. (C) In Abhinavagupta’s Kashmiri Shaiva critical frame, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava line of inheritance, Shringara-bhakti (devotional love) is the highest form. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that in Abhinavagupta’s Kashmiri Shaiva critical frame, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava line of inheritance, Shringara-bhakti (devotional love) is the highest form. The remaining options point to different concerns and therefore do not answer this question.

१९. (B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women’s traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that together, the three collections constitute a

complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). The remaining options point to different concerns and therefore do not answer this question.

२०. (C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that lullabies as a genre present a distinctive challenge to literary theory. The remaining options point to different concerns and therefore do not answer this question.

२१. (C) Her travel narrative 'Yaayaavari' (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree, from the early medieval pilgrimage literature to the modern travelogue. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her travel narrative 'Yaayaavari' (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree, from the early medieval pilgrimage literature to the modern travelogue. The remaining options point to different concerns and therefore do not answer this question.

२२. (A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... The remaining options point to different concerns and therefore do not answer this question.

२३. (A) The essay's dual subject, as both critical biography and family memoir, is signalled in its announced subject: 'Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan' (Upendra Nath Jha Vyas and His Family's Contribution to Maithili... — Chapter 34 treats Upendra Nath Jha Vyas as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the essay's dual subject, as both critical biography and family memoir, is signalled in its announced subject: 'Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan' (Upendra Nath Jha Vyas and His Family's Contribution to Maithili... The remaining options point to different concerns and therefore do not answer this question.

२४. (C) The chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues. — Chapter 34 treats Other Videha Special Issues Beyond as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues. The remaining options point to different concerns and therefore do not answer this question.

२५. (C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... The remaining options point to different concerns and therefore do not answer this question.

२६. (A) The first is in Maithili-Hindi mixed register; the second, more formal. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the first is in Maithili-Hindi mixed register; the second, more formal. The remaining options point to different concerns and therefore do not answer this question.

२७. (A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans… — Chapter 35 treats Three Songs as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans... The remaining options point to different concerns and therefore do not answer this question.

२८. (B) The chapter notes that chhath Puja and Sun Songs Chhath puja, the ancient Bihari/Maithili worship of the Sun, is represented by way of several songs including a distinctive Chhath geet: 'Jal bich eksari thad / Karai aragh / He dinanath ugiyau' ('Standing… — Chapter 35 treats Sun Songs Chhath as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that chhath Puja and Sun Songs Chhath puja, the ancient Bihari/Maithili worship of the Sun, is represented by way of several songs including a distinctive Chhath geet: 'Jal bich eksari thad / Karai aragh / He dinanath ugiyau' ('Standing... The remaining options point to different concerns and therefore do not answer this question.

२९. (D) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form. The remaining options point to different concerns and therefore do not answer this question.

३०. (D) Abhinavagupta's Abhinavabharati extends Rasa theory to include the experience of music: he holds that musical sound (Svara) has the power to evoke Rasa by way of its structural propertiesparticular melodic patterns (Raga), rhythmic structures (Tala), and… — Chapter 35 treats Abhinavagupta's Abhinavabharati as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that abhinavagupta's Abhinavabharati extends Rasa theory to include the experience of music: he holds that musical sound (Svara) has the power to evoke Rasa by way of its structural propertiesparticular melodic patterns (Raga), rhythmic structures (Tala), and... The remaining options point to different concerns and therefore do not answer this question.

३१. (C) The chapter notes that dhvani Theory: Resonance in Song Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance as the soul of poetry, is particularly applicable to the lyric mode of the Geet, where suggestion and evocation are… — Chapter 35 treats Song Anandavardhana's Dhvanyaloka as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that dhvani Theory: Resonance in Song Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance as the soul of poetry, is particularly applicable to the lyric mode of the Geet, where suggestion and evocation are... The remaining options point to different concerns and therefore do not answer this question.

३२. (A) The chapter notes that this awareness of threatened musical heritage contextualises the entire collection: Kamal's songs are written in an awareness of the vanishing Raga-Bhas line of inheritance and represent an attempt to preserve and transmit it. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that this awareness of threatened musical heritage contextualises the entire collection: Kamal's songs are written in an awareness of the vanishing Raga-Bhas line of inheritance and represent an attempt to preserve and transmit it. The remaining options point to different concerns and therefore do not answer this question.

३३. (A) The chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of

the most major texts of the Mithila school of music theory. The remaining options point to different concerns and therefore do not answer this question.

३४. (A) The Mithila music line of inheritance, represented by the dhrupad-singing line of inheritance that the preface mentions, combines elements of Sanskrit classical music theory with the regional folk line of inheritance. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Mithila music line of inheritance, represented by the dhrupad-singing line of inheritance that the preface mentions, combines elements of Sanskrit classical music theory with the regional folk line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

३५. (A) In Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that in Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). The remaining options point to different concerns and therefore do not answer this question.

३६. (B) The chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K. — Chapter 41 treats Homi Bhabha as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K. The remaining options point to different concerns and therefore do not answer this question.

३७. (A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. The remaining options point to different concerns and therefore do not answer this question.

३८. (C) The chapter places Lallan Prasad Thakur and Kusum Thakur inside the wider parallel history of Maithili literature. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter places Lallan Prasad Thakur and Kusum Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

३९. (B) The chapter notes that its discussion connects Lallan Prasad Thakur and Kusum Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Lallan Prasad Thakur and Kusum Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

४०. (B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. — Chapter 42 treats Watson Higher Secondary School as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. The remaining options point to different concerns and therefore do not answer this question.

४१. (B) In his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics

have placed in the front rank of... — Chapter 42 treats Badka Saheb as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that in his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics have placed in the front rank of... The remaining options point to different concerns and therefore do not answer this question.

४२. **(D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer. The remaining options point to different concerns and therefore do not answer this question.

४३. **(C) Her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

४४. **(B) The chapter notes that life and Career of Lallan Prasad Thakur Family: Son of Hiranand Thakur and Subhadra Devi.** — Chapter 42 treats Lallan Prasad Thakur Family as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that life and Career of Lallan Prasad Thakur Family: Son of Hiranand Thakur and Subhadra Devi. The remaining options point to different concerns and therefore do not answer this question.

४५. **(C) The chapter notes that elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru.** — Chapter 42 treats Yashoanand Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru. The remaining options point to different concerns and therefore do not answer this question.

४६. **(A) Institutional affiliations: Founder of the organisation Mithilakshar (1983).** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that institutional affiliations: Founder of the organisation Mithilakshar (1983). The remaining options point to different concerns and therefore do not answer this question.

४७. **(B) The chapter notes that baklel and Aadi Va Ant received notable critical attention.** — Chapter 42 treats Aadi Va Ant as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that baklel and Aadi Va Ant received notable critical attention. The remaining options point to different concerns and therefore do not answer this question.

४८. **(A) All Maithili plays directed by Lallan Prasad Thakur himself; he also acted the title role of Nilo Kaka.** — Chapter 42 treats All Maithili as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that all Maithili plays directed by Lallan Prasad Thakur himself; he also acted the title role of Nilo Kaka. The remaining options point to different concerns and therefore do not answer this question.

४९. **(D) The pivotal institutional context of Lallan Prasad Thakur's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival).** — Chapter 42 treats Lallan Prasad Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the pivotal institutional context of Lallan Prasad Thakur's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival). The remaining options point to different concerns and therefore do not answer this question.

५०. (A) The first Mithila Rang Mahotsav was organised by Mailorang in Jamshedpur in 2006, with an international seminar; this seminar first noted the absence of systematic documentation of Maithili theatre and laid the groundwork for what would become the Rachanavali. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the first Mithila Rang Mahotsav was organised by Mailorang in Jamshedpur in 2006, with an international seminar; this seminar first noted the absence of systematic documentation of Maithili theatre and laid the groundwork for what would become the Rachanavali. The remaining options point to different concerns and therefore do not answer this question.

५१. (A) The chapter notes that critical Reception in Brief, Lallan Prasad Thakur The critical consensus recorded in the Rachanavali's memorial section (Smaran) draws on tributes from the journal Bhangima (December 1995, Issue 23) and from leading Maithili literary... — Chapter 42 treats Lallan Prasad Thakur The as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that critical Reception in Brief, Lallan Prasad Thakur The critical consensus recorded in the Rachanavali's memorial section (Smaran) draws on tributes from the journal Bhangima (December 1995, Issue 23) and from leading Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

५२. (D) The most major testimonials are: "Lallan Prasad Thakur depicted social problems and understood the limits of the proscenium stage, keeping the tastes of the people in mind. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the most major testimonials are: "Lallan Prasad Thakur depicted social problems and understood the limits of the proscenium stage, keeping the tastes of the people in mind. The remaining options point to different concerns and therefore do not answer this question.

५३. (A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. — Chapter 42 treats Anand Mishra as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that his plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. The remaining options point to different concerns and therefore do not answer this question.

५४. (B) His Baklel, in particular, makes one think of questions that have haunted the educated classes of Mithila for generations.", Pandit Govind Jha "In only ten years of play-writing Lallan Prasad Thakur achieved a prestige and success that it would be... — Chapter 42 treats Pandit Govind Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that his Baklel, in particular, makes one think of questions that have haunted the educated classes of Mithila for generations.", Pandit Govind Jha "In only ten years of play-writing Lallan Prasad Thakur achieved a prestige and success that it would be... The remaining options point to different concerns and therefore do not answer this question.

५५. (C) The chapter notes that principal cast: Chheddi Jha (Lallan Prasad Thakur), Chudamani Jha; Bhola (Laxmikant Jha); Meena (Smt. — Chapter 42 treats Chheddi Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that principal cast: Chheddi Jha (Lallan Prasad Thakur), Chudamani Jha; Bhola (Laxmikant Jha); Meena (Smt. The remaining options point to different concerns and therefore do not answer this question.

५६. (B) The play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins. — Chapter 42 treats Balchandra Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins. The remaining options point to different concerns and therefore do not answer this question.

५७. (A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. — Chapter 42 treats Chheddi Jha as part of

its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. The remaining options point to different concerns and therefore do not answer this question.

५८. **(C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers. The remaining options point to different concerns and therefore do not answer this question.

५९. **(A) The Maithili of the dialogue is extremely close to the spoken register of rural Madhubani district, with idiomatic expressions that would resonate with every village audience.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the Maithili of the dialogue is extremely close to the spoken register of rural Madhubani district, with idiomatic expressions that would resonate with every village audience. The remaining options point to different concerns and therefore do not answer this question.

६०. **(D) The stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983. The remaining options point to different concerns and therefore do not answer this question.

६१. **(A) The chapter notes that direction and title role: Lallan Prasad Thakur.** — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that direction and title role: Lallan Prasad Thakur. The remaining options point to different concerns and therefore do not answer this question.

६२. **(C) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship. The remaining options point to different concerns and therefore do not answer this question.

६३. **(B) The Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement.** — Chapter 42 treats Kusum Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement. The remaining options point to different concerns and therefore do not answer this question.

६४. **(B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant…** — Chapter 42 treats Loangia Miarchai as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and

introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant... The remaining options point to different concerns and therefore do not answer this question.

६५. **(B) The title derives from the allegorical figure of the chilli, sharp, locally grown, pungent, which serves as a metaphor for the village intellectual line of inheritance and its gradual erosion by urban modernity.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the title derives from the allegorical figure of the chilli, sharp, locally grown, pungent, which serves as a metaphor for the village intellectual line of inheritance and its gradual erosion by urban modernity. The remaining options point to different concerns and therefore do not answer this question.

६६. **(A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and... The remaining options point to different concerns and therefore do not answer this question.

६७. **(A) The play's social critique is thus double-edged: it satirises backwardness but also the facile modernism of educated Maithilis who have lost their roots.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play's social critique is thus double-edged: it satirises backwardness but also the facile modernism of educated Maithilis who have lost their roots. The remaining options point to different concerns and therefore do not answer this question.

६८. **(D) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.** — Chapter 42 treats Govind Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play. The remaining options point to different concerns and therefore do not answer this question.

६९. **(A) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds. The remaining options point to different concerns and therefore do not answer this question.

७०. **(A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).** — Chapter 42 treats Fifth International Maithili Theatre Festival as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising). The remaining options point to different concerns and therefore do not answer this question.

७१. **(C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama. The remaining options point to different concerns and therefore do not answer this question.

७२. **(A) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the

relevant point is that the chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus. The remaining options point to different concerns and therefore do not answer this question.

৬३. **(C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. —** Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. The remaining options point to different concerns and therefore do not answer this question.

৬४. **(D) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha). —** Chapter 42 treats Musical Drama as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha). The remaining options point to different concerns and therefore do not answer this question.

৬५. **(B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. —** Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

৬६. **(D) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs. —** Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs. The remaining options point to different concerns and therefore do not answer this question.

৬७. **(C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. —** Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. The remaining options point to different concerns and therefore do not answer this question.

৬८. **(D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge. —** Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge. The remaining options point to different concerns and therefore do not answer this question.

৬९. **(C) In addition, the Rachanavali includes a section Sasmaran: Ardhanginni, a tribute poem and letter to Kusum Thakur by Lallan Prasad Thakur, reprinted in the memorial section together with Kusum Thakur's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se. —** Chapter 42 treats Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that in addition, the Rachanavali includes a section Sasmaran: Ardhanginni, a tribute poem and letter to Kusum Thakur by Lallan Prasad Thakur, reprinted in the memorial section together with Kusum Thakur's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se. The remaining options point to different concerns and therefore do not answer this question.

८०. **(D) The chapter notes that works of Kusum Thakur 2.7.1 Pratyavartan (Return / Restoration) Published in Videha Sadeha 34, pp. —** Chapter 42 treats Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that works of

Kusum Thakur 2.7.1 Pratyavartan (Return / Restoration) Published in Videha Sadeha 34, pp. The remaining options point to different concerns and therefore do not answer this question.

৫৭. **(C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation… —** Chapter 42 treats Kusum Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation... The remaining options point to different concerns and therefore do not answer this question.

৫৮. **(B) The chapter notes that but today it seems that I have a duty to perform.' The word Pratyavartan itself, meaning both 'return' and 'restitution/restoration', encodes the dual nature of the text: a personal return to voice after grief, and a literary… —** Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that but today it seems that I have a duty to perform.' The word Pratyavartan itself, meaning both 'return' and 'restitution/restoration', encodes the dual nature of the text: a personal return to voice after grief, and a literary... The remaining options point to different concerns and therefore do not answer this question.

৫৯. **(B) The chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. —** Chapter 42 treats Buli Kanya Bani Gelahu as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

৬০. **(D) Abhilasha (Longing) A poem in Videha Sadeha 34, p. —** Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that abhilasha (Longing) A poem in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

৬১. **(A) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S, T H E AT R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c. —** Chapter 42 treats Bharata Muni's Nāṭyaśāstra as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S, T H E AT R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c. The remaining options point to different concerns and therefore do not answer this question.

৬২. **(D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. —** Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. The remaining options point to different concerns and therefore do not answer this question.

৬৩. **(B) The chapter notes that narendra Narayan Singh 'Nirala' recalls that when meeting Maun for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar. —** Chapter 44 treats Narayan Singh as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that narendra Narayan Singh 'Nirala' recalls that when meeting Maun for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar. The remaining options point to different concerns and therefore do not answer this question.

८८. (D) The chapter notes that he was a tireless fieldworker: wherever he lived, Hasanpur, Darbhanga, Biratnagar, Morang, Mahnar, he would travel from village to village, seeking out folk-singers, hereditary performers, Panjika custodians, and rural informants. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he was a tireless fieldworker: wherever he lived, Hasanpur, Darbhanga, Biratnagar, Morang, Mahnar, he would travel from village to village, seeking out folk-singers, hereditary performers, Panjika custodians, and rural informants. The remaining options point to different concerns and therefore do not answer this question.

८९. (A) The chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories). — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories). The remaining options point to different concerns and therefore do not answer this question.

९०. (D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. The remaining options point to different concerns and therefore do not answer this question.

९१. (D) The chapter notes that yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality. The remaining options point to different concerns and therefore do not answer this question.

९२. (B) The Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan. — Chapter 47 treats Māṭik Suwas as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan. The remaining options point to different concerns and therefore do not answer this question.

९३. (D) The chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then... — Chapter 48 treats Buddhinath Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then... The remaining options point to different concerns and therefore do not answer this question.

९४. (C) The chapter notes that its discussion connects Prof. Udaya Narayana Singh 'Nachiketa' with critical appreciation, literary history and the Videha critical frame. — Chapter 49 treats Prof. Udaya Narayana Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Prof. Udaya Narayana Singh 'Nachiketa' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

९५. (B) The chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta. — Chapter 49 treats Rāmlīlā Full as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

९६. (C) The chapter notes that written in the context of the Emergency (1975-77) and its aftermath, the play engages with the question of political resistance, andolan in Hindi-Maithili means simultaneously a “movement” (political), a “vibration” or “oscillation”… — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that written in the context of the Emergency (1975-77) and its aftermath, the play engages with the question of political resistance, andolan in Hindi-Maithili means simultaneously a “movement” (political), a “vibration” or “oscillation”... The remaining options point to different concerns and therefore do not answer this question.

९७. (D) The chapter places Narayanji Chaudhary inside the wider parallel history of Maithili literature. — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter places Narayanji Chaudhary inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

९८. (C) The chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 53 treats Narendra Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

९९. (C) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauli Paswan. Put in fresh wording, the relevant point is that their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility. The remaining options point to different concerns and therefore do not answer this question.

१००. (B) In terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauli Paswan. Put in fresh wording, the relevant point is that in terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises. The remaining options point to different concerns and therefore do not answer this question.

१०१. (D) The Videha-Anchinhar Platform: A Parallel Literary Revolution 4. — Chapter 55 treats Parallel Literary Revolution as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the Videha-Anchinhar Platform: A Parallel Literary Revolution 4. The remaining options point to different concerns and therefore do not answer this question.

१०२. (C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. The remaining options point to different concerns and therefore do not answer this question.

१०३. (B) The chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no

lasting satisfaction until the ghazal form drew him. The remaining options point to different concerns and therefore do not answer this question.

१०४. (C) The book contains at least 19 numbered ghazals covering the full range of the Videha Maithili ghazal line of inheritance: social protest, political satire, migration and urban alienation, love and betrayal, cultural erosion, village life, and the poet's… — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the book contains at least 19 numbered ghazals covering the full range of the Videha Maithili ghazal line of inheritance: social protest, political satire, migration and urban alienation, love and betrayal, cultural erosion, village life, and the poet's... The remaining options point to different concerns and therefore do not answer this question.

१०५. (C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and… — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and... The remaining options point to different concerns and therefore do not answer this question.

१०६. (C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१०७. (D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book… — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book... The remaining options point to different concerns and therefore do not answer this question.

१०८. (A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. — Chapter 59 treats Gajendra Thakur as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. The remaining options point to different concerns and therefore do not answer this question.

१०९. (C) The chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

११०. (D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of… — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... The remaining options point to different concerns and therefore do not answer this question.

१११. **(C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c.** — Chapter 60 treats Gangesa Upadhyaya as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. The remaining options point to different concerns and therefore do not answer this question.

११२. **(A) The screenplay form is major in itself: Maithili screenplay writing is a rare genre, and Mandal's preface to Jaal notes that he undertook screenplay writing 'seeing the absence of screenplays in Maithili literature.' This act of genre-pioneering…** — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the screenplay form is major in itself: Maithili screenplay writing is a rare genre, and Mandal's preface to Jaal notes that he undertook screenplay writing 'seeing the absence of screenplays in Maithili literature.' This act of genre-pioneering... The remaining options point to different concerns and therefore do not answer this question.

११३. **(D) The chapter notes that whether it succeeded or failed, the decision is for society to make.' This deferral to social judgment, not to academic critics or literary establishments but to 'society' (samaj), reflects Mandal's understanding of literature as a…** — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that whether it succeeded or failed, the decision is for society to make.' This deferral to social judgment, not to academic critics or literary establishments but to 'society' (samaj), reflects Mandal's understanding of literature as a... The remaining options point to different concerns and therefore do not answer this question.

११४. **(A) Akhar ran for approximately one year, the Visheshank notes it was 'very popular for a while, but like most Maithili journals, it was short-lived.' This experience taught Rajnandan Lal Das that the survival of a Maithili journal required extraordinary…** — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that akhar ran for approximately one year, the Visheshank notes it was 'very popular for a while, but like most Maithili journals, it was short-lived.' This experience taught Rajnandan Lal Das that the survival of a Maithili journal required extraordinary... The remaining options point to different concerns and therefore do not answer this question.

११५. **(C) The chapter notes that its discussion connects Acharya Ramanand Mandal with critical appreciation, literary history and the Videha critical frame.** — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Acharya Ramanand Mandal with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

११६. **(D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c.** — Chapter 63 treats Kuntaka's Vakroktijīvita as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c. The remaining options point to different concerns and therefore do not answer this question.

११७. **(A) The chapter places Prof. Dr. Ramawatar Yadav inside the wider parallel history of Maithili literature.** — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter places Prof. Dr. Ramawatar Yadav inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

११८. **(A) The chapter notes that nasalization in Maithili operates at the phonemic level, a distinction between oral and nasal vowels is grammatically major, and Yadav's acoustic evidence (1982) demonstrated that nasal coarticulation patterns in Maithili differ…** — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that nasalization in Maithili operates at the phonemic level, a distinction between oral and nasal vowels is

grammatically major, and Yadav's acoustic evidence (1982) demonstrated that nasal coarticulation patterns in Maithili differ... The remaining options point to different concerns and therefore do not answer this question.

११९. (D) The chapter notes that biographical Introduction: The Farmer-Bard of Mithila III. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that biographical Introduction: The Farmer-Bard of Mithila III. The remaining options point to different concerns and therefore do not answer this question.

१२०. (B) The collection contains a Prārthanā (prayer), a Jhaṇḍā Gīt (flag song celebrating Indian national identity by way of Mithila's perspective), multiple gīt, and numerous jhārū poems. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the collection contains a Prārthanā (prayer), a Jhaṇḍā Gīt (flag song celebrating Indian national identity by way of Mithila's perspective), multiple gīt, and numerous jhārū poems. The remaining options point to different concerns and therefore do not answer this question.

१२१. (D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. — Chapter 65 treats Ecological Activist One as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. The remaining options point to different concerns and therefore do not answer this question.

१२२. (C) The chapter notes that gramsci: The Organic Intellectual and Folk Culture Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks, 1929-35), the intellectual who emerges from inside a subaltern class and develops the class's own... — Chapter 65 treats Folk Culture Antonio Gramsci's as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that gramsci: The Organic Intellectual and Folk Culture Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks, 1929-35), the intellectual who emerges from inside a subaltern class and develops the class's own... The remaining options point to different concerns and therefore do not answer this question.

१२३. (A) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok. — Chapter 66 treats Kisun Sankalp Lok as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok. The remaining options point to different concerns and therefore do not answer this question.

१२४. (A) The chapter notes that cE) and his Dhvanyāloka commentary on Ānandavardhana's dhvani ('resonance') theory together form the most sophisticated pre-modern theory of aesthetic experience. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that cE) and his Dhvanyāloka commentary on Ānandavardhana's dhvani ('resonance') theory together form the most sophisticated pre-modern theory of aesthetic experience. The remaining options point to different concerns and therefore do not answer this question.

१२५. (D) The chapter notes that vijaynath Jha's ghazals in Ahīṅk Lel and the sustained metre of his Kāmāyanī translation summon śānta rasa by way of philosophical equipoise. — Chapter 67 treats Ahīṅk Lel as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that vijaynath Jha's ghazals in Ahīṅk Lel and the sustained metre of his Kāmāyanī translation summon śānta rasa by way of philosophical equipoise. The remaining options point to different concerns and therefore do not answer this question.

१२६. (B) The chapter notes that gopesh's condensed drama Gumm Bhelaṭhāṛh Chhī ('Suddenly it became silent') operates almost entirely by way of a sustained vakrokti, colloquial surprise structures that conceal philosophical freight.

— Chapter 67 treats Gumm Bhelaṭhāṛh Chhī as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopesh's condensed drama Gumm Bhelaṭhāṛh Chhī ('Suddenly it became silent') operates almost entirely by way of a sustained vakrokti, colloquial surprise structures that conceal philosophical freight. The remaining options point to different concerns and therefore do not answer this question.

१२७. **(A) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.** — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

१२८. **(B) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.** — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१२९. **(A) The poet’s grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar, Sita-Ram, and this musical inheritance was decisive for the grandson.** — Chapter 69 treats Yuguala Sarkar as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the poet’s grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar, Sita-Ram, and this musical inheritance was decisive for the grandson. The remaining options point to different concerns and therefore do not answer this question.

१३०. **(B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya...** — Chapter 70 treats Recognition Bhasha-Bharati Samman as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya... The remaining options point to different concerns and therefore do not answer this question.

१३१. **(B) The chapter notes that for Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragicpathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste discrimination.** — Chapter 72 treats Ravibhushan Pathak's as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that for Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragicpathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste discrimination. The remaining options point to different concerns and therefore do not answer this question.

१३२. **(C) The chapter notes that lukacs's distinction between naturalism (mere surface description) and realism (the revelation of underlying social totality by way of typical characters) is illuminating for Kashyap's laghu-kathas: figures like Baitha the washerman...** — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that lukacs's distinction between naturalism (mere surface description) and realism (the revelation of underlying social totality by way of typical characters) is illuminating for Kashyap's laghu-kathas: figures like Baitha the washerman... The remaining options point to different concerns and therefore do not answer this question.

१३३. **(A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna...** — Chapter 73 treats Last Rites Haridwar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that months illness) Last Rites

Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna... The remaining options point to different concerns and therefore do not answer this question.

१३४. **(C) The chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own.** — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own. The remaining options point to different concerns and therefore do not answer this question.

१३५. **(B) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.** — Chapter 73 treats Avindr Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that his family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention. The remaining options point to different concerns and therefore do not answer this question.

१३६. **(D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.** — Chapter 73 treats Uttar Vidyapati as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga. The remaining options point to different concerns and therefore do not answer this question.

१३७. **(A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.** — Chapter 73 treats Ravindra Nath Thakur's as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric. The remaining options point to different concerns and therefore do not answer this question.

१३८. **(A) The chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his...** — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his... The remaining options point to different concerns and therefore do not answer this question.

१३९. **(B) The chapter notes that computer typesetting by Gangangesh Gunjana Jha and Vinit Thakur.** — Chapter 77 treats Gangangesh Gunjana Jha as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that computer typesetting by Gangangesh Gunjana Jha and Vinit Thakur. The remaining options point to different concerns and therefore do not answer this question.

१४०. **(A) The chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX.** — Chapter 78 treats Shonitayal Payark Nishan as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX. The remaining options point to different concerns and therefore do not answer this question.

१४१. **(A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII.** — Chapter 78 treats Prose Vision as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII. The remaining options point to different concerns and therefore do not answer this question.

१४२. **(B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...** — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

१४३. **(C) The original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by...** — Chapter 78 treats Dooshan Panji as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by... The remaining options point to different concerns and therefore do not answer this question.

१४४. **(B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. The remaining options point to different concerns and therefore do not answer this question.

१४५. **(C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility. The remaining options point to different concerns and therefore do not answer this question.

१४६. **(A) The name Shanti Lakshmi (Peace + the goddess of prosperity) encodes the traditional Maithili dual naming practice, but her literary work systematically interrogates the social assumptions embedded in such traditional identities.** — Chapter 80 treats Shanti Lakshmi as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the name Shanti Lakshmi (Peace + the goddess of prosperity) encodes the traditional Maithili dual naming practice, but her literary work systematically interrogates the social assumptions embedded in such traditional identities. The remaining options point to different concerns and therefore do not answer this question.

१४७. **(D) The chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run.** — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run. The remaining options point to different concerns and therefore do not answer this question.

१४८. **(B) His critical essay on Dalit literature explicitly interrogates the political economy of language and canon-formation.** — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that his critical essay on Dalit literature explicitly interrogates the political economy of language and canon-formation. The remaining options point to different concerns and therefore do not answer this question.

१४९. **(D) The poems about caste, 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...'), deploy a bitter, condensed irony that recalls the dalit literary line of**

inheritance's refusal of... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the poems about caste, 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...'), deploy a bitter, condensed irony that recalls the dalit literary line of inheritance's refusal of... The remaining options point to different concerns and therefore do not answer this question.

१५०. (C) His Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti. — Chapter 84 treats Hama Kahi Daita Chī as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti. The remaining options point to different concerns and therefore do not answer this question.

१५१. (D) His Sadeha 34 piece 'Ripōrṭa' (Report), a Maithili short fiction piece with an English/Hindi-origin title, is formally innovative in using the bureaucratic-journalistic genre ('report') as a literary frame for fiction, creating a documentary-fictional hybrid. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 34 piece 'Ripōrṭa' (Report), a Maithili short fiction piece with an English/Hindi-origin title, is formally innovative in using the bureaucratic-journalistic genre ('report') as a literary frame for fiction, creating a documentary-fictional hybrid. The remaining options point to different concerns and therefore do not answer this question.

१५२. (A) The study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya... — Chapter 85 treats New Criticism as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya... The remaining options point to different concerns and therefore do not answer this question.

१५३. (C) The chapter notes that ram Pyari Devi, to whom he attributes his earliest story-listening and storytelling instincts. — Chapter 85 treats Pyari Devi as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ram Pyari Devi, to whom he attributes his earliest story-listening and storytelling instincts. The remaining options point to different concerns and therefore do not answer this question.

१५४. (A) The chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili. — Chapter 85 treats Shivshankar Sriniwas as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१५५. (B) The chapter notes that contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English. — Chapter 85 treats Gajendra Thakur as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English. The remaining options point to different concerns and therefore do not answer this question.

१५६. (C) The chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world. — Chapter 85 treats Guna Katha as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral

qualities (guna) in a marketised world. The remaining options point to different concerns and therefore do not answer this question.

१५७. **(A) In the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales. —** Chapter 86 treats Ramlochan Thakur as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that in the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales. The remaining options point to different concerns and therefore do not answer this question.

१५८. **(C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive… —** Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... The remaining options point to different concerns and therefore do not answer this question.

१५९. **(B) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death. —** Chapter 88 treats Dushan Panji as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death. The remaining options point to different concerns and therefore do not answer this question.

१६०. **(A) The chapter notes that you are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'. —** Chapter 88 treats Prem Ne Baḍi Upajay' as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that you are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'. The remaining options point to different concerns and therefore do not answer this question.

१६१. **(B) The chapter notes that western Critical Theory Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony. —** Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that western Critical Theory Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony. The remaining options point to different concerns and therefore do not answer this question.

१६२. **(B) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice… —** Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice... The remaining options point to different concerns and therefore do not answer this question.

१६३. **(B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same… —** Chapter 91 treats Mithilaak Naari as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same... The remaining options point to different concerns and therefore do not answer this question.

१६४. **(C) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance. —** Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that bCE-200

CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance. The remaining options point to different concerns and therefore do not answer this question.

१६५. **(A) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from inside the audience space.** — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that in Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from inside the audience space. The remaining options point to different concerns and therefore do not answer this question.

१६६. **(C) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social...** — Chapter 92 treats Epic Theatre Bertolt Brecht's Verfremdungseffekt as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social... The remaining options point to different concerns and therefore do not answer this question.

१६७. **(C) The chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community.** — Chapter 93 treats Buddhist Charyapada as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community. The remaining options point to different concerns and therefore do not answer this question.

१६८. **(C) Historically identified with the ancient kingdom of Videha, the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logicMithila has long been a center of Indian civilization.** — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that historically identified with the ancient kingdom of Videha, the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logicMithila has long been a center of Indian civilization. The remaining options point to different concerns and therefore do not answer this question.

१६९. **(A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.** — Chapter 94 treats Nath Thakur Song as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture. The remaining options point to different concerns and therefore do not answer this question.

१७०. **(B) The school's subsequent figures Vācaspati Miśra II, Raghunātha Śiromaṇi, Mathurānātha Tarkavāgīśa elaborated this apparatus into the most technically precise system of epistemological analysis in the Indian line of inheritance.** — Chapter 96 treats Vācaspati Miśra II as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the school's subsequent figures Vācaspati Miśra II, Raghunātha Śiromaṇi, Mathurānātha Tarkavāgīśa elaborated this apparatus into the most technically precise system of epistemological analysis in the Indian line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१७१. **(A) The chapter notes that c o n c l u s i o n : T h e L i g h t t h e A g e C a s t s A critical appreciation must know when to speak and when to stop.** — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that c o n c l u s i o n : T h e L i g h t t h e A g e C a s t s A critical appreciation must know when to speak and when to stop. The remaining options point to different concerns and therefore do not answer this question.

१७२. **(D) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1-37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages. —** Chapter 96 treats Detailed Analysis as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1-37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages. The remaining options point to different concerns and therefore do not answer this question.

१७३. **(D) The chapter notes that bCE-200 CE) and theorized by way of dhvani (resonance) by Ānandavardhana in the Dhvanyāloka (c. —** Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE) and theorized by way of dhvani (resonance) by Ānandavardhana in the Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

१७४. **(D) The chapter notes that c h a p t e r I I : C r i t i c a l A p p r e c i a t i o n o f Yo g a n a n d J h a 2.1 Biographical and Contextual Overview Yoganand Jha stands as one of the most versatile and prolific contributors to twentiethcentury Maithili... —** Chapter 98 treats Contextual Overview Yoganand Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that c h a p t e r I I : C r i t i c a l A p p r e c i a t i o n o f Yo g a n a n d J h a 2.1 Biographical and Contextual Overview Yoganand Jha stands as one of the most versatile and prolific contributors to twentiethcentury Maithili... The remaining options point to different concerns and therefore do not answer this question.

१७५. **(D) Seed story or very short story —** The chapter explains bīhani as a seed-like, extremely brief narrative: small in size but capable of carrying a full emotional and thematic world.

१७६. **(D) Sadeha 5 is for bīhani/vihani kathā, while Sadeha 6 is for laghu kathā —** The chapter treats the separate numbering of these anthologies as a bibliographic distinction between adjacent short prose forms.

१७७. **(B) १८ अप्रैल १९६५** — अप्रैल मास, १९६५

१७८. **(C) महिषी** — महिषी = शारदा देवीक सिद्धपीठ

१७९. **(C) तिलका माँझी भागलपुर विश्वविद्यालय** — भागलपुर, बिहार

१८०. **(B) NET क समतुल्य, १९९५** — बिहार पात्रता परीक्षा, व्याख्याता हेतु

१८१. **(B) मैथिली नाटकक सामाजिक विवर्तन** — नाटक + सामाजिक परिवर्तन

१८२. **(B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय** — भागलपुर, बिहार, वर्ष २००८

१८३. **(B) राष्ट्रीय अनुवाद मिशन, केन्द्रीय भारतीय भाषा संस्थान, मैसूरमे शैक्षिक सलाहकार (मैथिली)** — मैसूर-६, CIIL

१८४. **(B) गामहिसँ (स्थानीय ग्राम विद्यालयसँ)** — लहुआर गाम, महिषी प्रखंड

१८५. **(B) मैथिली सम्मान** — B.A. (मैथिली सम्मान)

१८६. **(C) कविता, कथा, निबंध आदि** — बहुविधीय रचनाकार

१८७. **(C) मैथिलीक कतोक प्रतिष्ठित पत्र-पत्रिका सभमे** — समय-समय पर विभिन्न पत्रिकामे

१८८. **(C) १९५६** — १९५६

१८९. **(C) १९६६** — १९६६

१९०. **(B) १९६७** — १९६७

१९१. **(B) १९६७** — १९६७ — कुहेससँ एक्के वर्ष

१९२. **(C) १९८०** — १९८०

१९३. **(C) १९७१** — १९७१

१९४. (C) १९८१ — १९८१

१९५. (C) १९८२ — १९८२

१९६. (C) १९८२ — १९८२ — अन्तिम प्रणामसँ एक्के वर्ष

१९७. (B) लक्ष्मीनाथ — ओ कहैत छलाह — हमर नाम तँ दरिद्रनाथ होमक चाही

१९८. (B) दरिद्रनाथ — लक्ष्मी = धन, दरिद्र = गरीब

१९९. (D) महेन्द्र मलंगिया — बारहमासा = बाह्र मास

२००. (C) डॉ. गंगेश गुंजन — डॉ. गंगेश गुंजन

२०१. (B) गोविन्द झा — गोविन्द झा

२०२. (C) नचिकेता — नचिकेता — आधुनिक मैथिली नाटककार

२०३. (C) नाटकक लेल (नचिकेता) — नचिकेताक एक नाटक

२०४. (B) नाटकक लेल — सन्दर्भ-२ : पृष्ठ—५४

२०५. (B) दुखक मास — बोनि नहि लागैत — अन्न नहि

२०६. (C) बारह मास — बारहमासा = बाह्र मास — पूरे वर्षक दुर्दैन्य

२०७. (C) बुधबधिया — सन्दर्भ-९ : बुधबधिया

२०८. (C) मनोरथ — सन्दर्भ-१ : मैथिली नाटक परिचय, पृष्ठ-९६

२०९. (B) मैथिली नाटक परिचय — पृष्ठ—९६

२१०. (B) मिथिलाक निम्नवर्गीय समाजक अलबम — सन्दर्भ-६ : मैथिली नवीन साहित्य, पृष्ठ-२८

२११. (B) मैथिली नवीन साहित्य (सं. डॉ. बासुकीनाथ झा) — सन्दर्भ-६, पृष्ठ-२८

२१२. (B) डॉ. बासुकीनाथ झा — सन्दर्भ-६ मे उल्लिखित

२१३. (C) ओकरा आँगनक बारहमासा — महेन्द्र मलंगिया, पृष्ठ-१

२१४. (B) रोदन/क्रन्दन, विलाप — घर-घर हुलकए राड़ — हाहाकार

२१५. (A) गरीबक न्यूनतम भोजनक विवशता — सन्दर्भ-४, पृष्ठ-२

२१६. (C) तीनटा — अन्न, वस्त्र, घर — तीनू मूलभूत आवश्यकता

२१७. (C) ओकरा आँगनक बारहमासा — सन्दर्भ-५, पृष्ठ-४६

२१८. (C) ओकरा आँगनक बारहमासा — सन्दर्भ-७, पृष्ठ-२८

२१९. (B) मिथिलाक सम्पूर्ण निम्नवर्गक सार्वभौमिक व्यथा — नाटककार व्यक्तिगत नहि, सामूहिक कष्टक प्रतिनिधित्व करैत छथि

२२०. (C) अन्तिम प्रणाम — सन्दर्भ-८ : गोविन्द झा

२२१. (B) एकजुटता ओ सामूहिक शक्तिक आशावाद — सामूहिकता = शक्ति

२२२. (B) मुरारीक — अन्तिम प्रणाम, गोविन्द झा

२२३. (B) नाटकक लेल (नचिकेता) — नचिकेता, पृष्ठ-५४

२२४. (C) बुधबधिया — सन्दर्भ-९ : डॉ. गंगेश गुंजन

२२५. (B) 'दू गोट कोकड़ा पकबिति पियास लागल हय' — सन्दर्भ-४, पृष्ठ-२

२२६. (B) विदेह : सदेह : २ (विदेह ई-पत्रिकाक २६मसँ ५०म अंकसँ बीछल) — पृष्ठ ८८-९०

२२७. (C) पैंतीस प्रतिशत — पैंतीस प्रतिशतक लगपास

२२८. (B) अनियमित बरखा, सरकारी उपेक्षा, अशिक्षा ओ पिछड़ापन — बहुकारणीय समस्या

२२९. (B) मजदूर वा बोनिहार — मजदूर = दिन-मजूरी करनिहार

२३०. (B) बेवस, लाचार, शक्तिहीन, पिछड़ल, दीन-हीन बनाबैत अछि — बहुआयामी प्रभाव

२३१. (B) निर्धनता स्वतंत्रता, विचार ओ कार्यक्षमता सभकेँ बाधित करैत अछि — स्वतंत्रता + बड़का काज + विचार — तीनू नहि

२३२. (B) विभिन्न संघर्ष, तनाव ओ अनेक सामाजिक समस्या — आलेखक अन्तिम अनुच्छेद

२३३. (B) सामाजिक चेतनाक निरन्तर बढ़ैत गतिशीलता — परम्परा बनाम आधुनिकता

२३४. (B) स्वाभाविकतामे परिवर्तित भ' गेल अछि — अन्तिम वाक्य

२३५. (B) कफन किनबाक लेल टाका नहि रहैत छैक — अन्तिम प्रणामक सन्दर्भ

२३६. (B) गरीब लोकक घरि — बुधबधियाक सन्दर्भ

२३७. (B) आर्थिक ओ सामाजिक असमानता — बुधबधियाक सन्दर्भ — अमीर बनाम गरीब

२३८. (B) ओ आत्माक उच्चताक दावा करत तँ मिथ्याक सिवाय किछु नहि भ' सकैत — आत्मिक स्वतंत्रता भौतिक आधारपर निर्भर

२३९. (C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन — ई अंक प्रेमलता मिश्र 'प्रेम' केँ रंगकर्मी, लेखिका, अभिनेत्री, प्रेरक व्यक्तित्व आ स्त्री-सांस्कृतिक स्वर रूपमे देखैत अछि।

२४०. (D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि — मैथिली आधुनिक रंगमंचमे स्त्रीक सक्रियता सामाजिक रूढ़िक विरुद्ध सांस्कृतिक हस्तक्षेप अछि।

२४१. (A) प्रत्यक्ष प्रस्तुति, देह-भाषा, स्वर, विराम आ मंचीय ऊर्जाक पुनरावलोकन कठिन भऽ जाइत अछि — थिएटरक जीवित क्षण सुरक्षित नहि रहला पर आलोचक संस्मरण आ सीमित साक्ष्य पर निर्भर होइत अछि।

२४२. (B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति केँ आवाज दैत छथि — स्त्री-स्वर साहित्यिक आ रंगमंचीय दुनू माध्यममे प्रकट होइत अछि।

२४३. (A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि — एहन कथनक आलोचनात्मक परीक्षण सेहो आवश्यक अछि, मुदा ई हुनकर अग्रणी स्थान दर्शबैत अछि।

२४४. (C) नाटक लिखित पाठ होएबासँ आगू मंच, देह, स्वर, भाव आ दर्शक-संवादमे पूर्ण होइत अछि — रंगमंच साहित्यक प्रदर्शनात्मक विस्तार अछि।

२४५. (A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन — ऐ तरहक क्विज परीक्षार्थी केँ अवधारणा आ साहित्यिक विवेक दुनू अभ्यास करबैत अछि।

२४६. (C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि — संपादकीय स्पष्ट करैत अछि जे उपलब्ध रेकॉर्डेड सामग्रीक संकलन द्वारा सांस्कृतिक अभिलेखन कएल गेल अछि।

२४७. (A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि — भाषाक भविष्य लेल बाल-गीत, बाल-नाटक आ श्रव्य सामग्री अत्यन्त आवश्यक अछि।

२४८. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार केँ रिक्त करैत अछि।

२४९. (C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे — विशेषांक हुनकर बहुविध साहित्य-सांस्कृतिक कर्म पर केन्द्रित अछि।

२५०. (B) कविता, नाटक, अनुवाद, संपादन, लोककथा आ आंदोलनक बीच हुनकर सक्रियता पसारल छल — बहुविधता हुनकर रचनात्मक व्यक्तित्वक मुख्य विशेषता अछि।

२५१. (A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि — बहुआयामी लेखन बहुआयामी आलोचना माँगैत अछि।

२५२. (B) विषय, शैली, गीत, प्रतिरोध, लोकधर्मी संवेदना आ अनुवादक फैलाव — वितान शब्द हुनकर काव्य-संसारक व्यापकता देखबैत अछि।

२५३. (A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्त्वपूर्ण संकलन/विमर्श — लेख सियाराम झा 'सरस' सम्पादित 'लोकवेद आ लालकिला'केँ मैथिली गजलक गन्तव्य आ स्वरूप स्पष्ट करबामे उपयोगी मानैत अछि।

२५४. (A) गद्य-विधा सभमे लघुकथाक स्वतंत्र स्थान आ ओकर आलोचना-पद्धति तय करबाक समस्या — शीर्षक स्पष्ट करैत अछि जे लघुकथाक विधागत स्थान आ समीक्षाशास्त्र अलग सोच मांगैत अछि।

२५५. (A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब — संवाद-प्रधान लघुकथा कम हस्तक्षेपमे पात्र-स्वर आ अंतर्विरोध देखबैत अछि।

२५६. (A) लोक-रंगमंच, मंडली, गीत-नाटिका आ मंच-अनुभवक ओ परम्परा जे किताबक इतिहाससँ अलग जीवित रहल — संपादकीय मैथिली नाटककेँ केवल मुद्रित साहित्य नहि, गाम-गामक मंडली, प्रस्तुति आ लोक-स्मृतिमे बाँचल रंग-संसार रूपमे देखैत अछि।

२५७. (B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता — एहन उल्लेख देखबैत अछि जे मैथिली नाटकक जड़ केवल पुस्तकालयमे नहि, लोकमंच, कोरस, यात्रा आ सामूहिक अभिनयमे अछि।

२५८. (B) मिथिला क्षेत्रक रंग-परम्पराकेँ पड़ोसी लोक-रंग आ प्रवासी अनुभवसँ जोड़ैत अछि — बिदेसिया-धारा प्रवास, विरह, लोकगीत आ अभिनयक संयुक्त रंगरूपसँ सम्बन्धित अछि, जे मैथिली मंचक फैलाव देखबैत अछि।

२५९. (D) मंचनक तैयारीक भीतर समाजक वास्तविक अभिनय आ सांस्कृतिक विडम्बना देखाएब — 'रिहर्सल' मेटा-थिएटरक संभावना रखैत अछि—अभ्यासक बहाने समाजक सच, भूमिका आ पाखंड सामने आबैत अछि।

२६०. (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केंद्रमे आनब — शीर्षकहि संकेत करैत अछि जे लेख नाट्य-विकासक इतिहासमे आनंद जीक योगदानक मूल्यांकन करैत अछि।

२६१. (A) लोकप्रियता, साहित्यिकता, मंचयोग्यता आ भाषा-स्वरूपक संयुक्त कसौटी — नाटकक मूल्यांकनमे रचना, मंचन, भाषा, पात्र आ सांस्कृतिक अनुकूलता सभ देखल जाएत अछि।

२६२. (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना — फॉस्टसक कथा मानवक असीम इच्छा, नैतिक निर्णय आ त्रासदीक अध्ययन लेल उपयोगी अछि।

२६३. (B) विश्व-नाटकक धार्मिक, वीर आ आन्तरिक संघर्षपरक रूप मैथिली विमर्शसँ जोड़ैत अछि — सैमसनक त्रासदी नायकत्व, आस्था, अपमान आ आत्म-संघर्षक नाटकीय उदाहरण दैत अछि।

२६४. (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष — विश्व-नाटकक अध्ययन स्थानीय नाट्यलेखनकेँ विषय-विस्तार आ संरचना-सजगता दैत अछि।

२६५. (B) श्रम, पूँजी, वर्ग-संघर्ष आ सामाजिक तनावक रंगमंच — अंग्रेजी नाटक सभक चर्चा मैथिली नाट्य-विमर्शमे सामाजिक संघर्षक आधुनिक रूपक प्रवेश करबैत अछि।

२६६. (B) किसी कोनसँ बाजल संवाद सेहो दर्शकधरि स्पष्ट पहुँचैत अछि — ध्वनि स्पष्टता दर्शक-संपर्कक मूल शर्त अछि; विशेषतः सभागार-अभावक स्थिति मे।

२६७. (A) संगीत भावी वातावरण बनबैत अछि, मुदा पूर्वाभ्यास आ संयोजनक सजगता चाही — संगीत नाटकीय मूड गाढ़ करैत अछि, मुदा असंयोजन नाटकक गति बिगाड़ि सकैत अछि।

२६८. (B) ई प्रवासी/अंग्रेजी-माध्यम शिक्षित मैथिली अनुरागी लेखिकाक भाषा-संबंध आ प्रेरणा खोलैत अछि — वार्ता मैथिली लेखनक प्रेरणा, संस्कार, परिवार, गाम आ संपादकीय प्रोत्साहनक सम्बन्ध देखबैत अछि।

२६९. (B) परिवार, गाम, विद्यापति-समारोह, पितामहक मिथिला-विकास चिन्ता आ विदेहक प्रेरणा — वार्तामे लेखिका अपन अंग्रेजी-माध्यम शिक्षा बावजूद मैथिल परिवेश, गाम आ संपादकीय प्रेरणा सँ मैथिली लेखनक सम्बन्ध बतबैत छथि।

२७०. (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता — पत्रिका केवल रचना नहि देत; साहित्यिक नैतिकता, मौलिकता आ आलोचनात्मक बहसकेँ सेहो स्थान दैत अछि।

२७१. (C) रंगमंच सामूहिक कला अछि—निर्देशन, अभिनय, प्रकाश, ध्वनि, संगीत आ दर्शक-संवाद मिलि नाटक बनबैत अछि — मंचीय नाटक पाठक विस्तार अछि; प्रस्तुति-तत्त्व सभ नाटकीय अर्थ निर्माण करैत अछि।

२७२. (B) लेखन, मंचन, प्रशिक्षण, प्रेक्षागृह, ध्वनि-प्रकाश सुविधा आ आलोचना—सभक समन्वय — विभिन्न लेख आ समीक्षा मिलि बतबैत अछि जे नाट्य-विकास केवल रचना-सृजन नहि, संस्थागत-सांस्कृतिक श्रम चाहैत अछि।

२७३. (C) ओहि मे स्थानीय जीवन, बोली, देहभाषा आ दर्शकक अपना-पन रहैत अछि — रंगमंचक जीवन्तता अनेक बेर परिष्कृत सभागारसँ बेसी लोक-स्वर आ स्थानीय ऊर्जा मे रहैत अछि।

२७४. (D) कृति केवल साहित्यिक पाठ नहि, मंचीय प्रस्तुति लेल उपयुक्तता सेहो रखैत अछि — समीक्षा निष्कर्ष देत अछि जे नाटक मंचन लेल उपयुक्त लागल—ई नाटक-समीक्षाक विशेष कसौटी अछि।

२७५. (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि — प्रभा खेतानक उपन्यासक अनुवाद मैथिलीमे आधुनिक स्त्री अस्मिता, देह, बाजार आ स्वत्वक प्रश्नकेँ प्रवेश करबैत अछि।

२७६. (C) साहित्य, भाषा, पत्रकारिता, कला, संगीत-नाटक आ सामाजिक-सार्वजनिक काजक वैकल्पिक अभिलेखन आ सम्मान — ई विशेषांक सम्मानकेँ अभिलेखन, मूल्यांकन आ वैकल्पिक सांस्कृतिक इतिहास बनएबाक साधन रूपमे देखबैत अछि।

२७७. (C) मैथिली रंग-संगीत परम्परा केँ स्वतंत्र संस्थागत मूल्यांकन चाही — नाटक, गीत आ संगीत भाषा-संस्कृतिक श्रव्य-दृश्य रूप अछि, जे सम्मानक योग्य अछि।

२७८. (D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम — भामती सुशीलक बहुविधा लेखन आ दार्शनिक-सांस्कृतिक पात्रक पुनर्पाठक संकेत दैत अछि।

२७९. (B) नाटक, रंगमंच आ नाट्य पोथी — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “नाटक, रंगमंच आ नाट्य पोथी” एहि सामग्रीक उपयुक्त भाग अछि।

२८०. (D) यू-ट्यूब चैनल आ रेडियो — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “यू-ट्यूब चैनल आ रेडियो” एहि सामग्रीक उपयुक्त भाग अछि।

२८१. (D) गीत · गजल — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “गीत · गजल” एहि सामग्रीक उपयुक्त भाग अछि।

२८२. (D) नाटक, रंगमंच आ नाट्य पोथी — व्याख्या: “२५ सिद्ध नरसिंहमल्ल — गीतावली सिद्धि” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

२८३. (A) मैथिली फिल्म — व्याख्या: “ममता गाबय गीत” प्रविष्टि “मैथिली फिल्म” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२८४. (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८५. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents) — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८६. (A) The book is attractive, interesting, and impresses the child's mind — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८७. (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature” — The section frames Children's Literature within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८८. (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering — The section frames Research within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८९. (B) Then he said - Now write down the names of the next generation — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९०. (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९१. (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९२. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the

selected statement; the remaining options draw from other parts of the volume.

२९३. (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९४. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents) — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९५. (A) The book is attractive, interesting, and impresses the child's mind — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९६. (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature" — The section frames Children's Literature within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९७. (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering — The section frames Research within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९८. (B) Then he said - Now write down the names of the next generation — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९९. (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३००. (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, "the elephant's ears like winnows" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०१. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०२. (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found — The section frames Videha within the larger topic of "The Pro-People Stance of Videha Magazine". The correct choice reflects that idea in context; the other options come from unrelated discussions.

३०३. (C) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys. The remaining options point to different concerns and therefore do not answer this question.

३०४. (D) The chapter notes that grierson (1851-1941), Maithili Chrestomathy, grammar. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100).

Put in fresh wording, the relevant point is that the chapter notes that grierson (1851-1941), Maithili Chrestomathy, grammar. The remaining options point to different concerns and therefore do not answer this question.

३०५. (D) The chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view… — Chapter 2 treats Potter Encyclopedia's as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view... The remaining options point to different concerns and therefore do not answer this question.

३०६. (B) Instead, generic properties are treated as composite imposed properties (upādhi), and the status of a separate category is sometimes granted to them.' The Encyclopedia notes this could be seen as 'a serious concession to idealism', and indeed, Advaita… — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that instead, generic properties are treated as composite imposed properties (upādhi), and the status of a separate category is sometimes granted to them.' The Encyclopedia notes this could be seen as 'a serious concession to idealism', and indeed, Advaita... The remaining options point to different concerns and therefore do not answer this question.

३०७. (D) The scholar who engaged Pakasadhara Misra in debate (the Sanskrit/Avahatta Vidyapati) was a different person from the folk-lyric poet whose songs spread across eastern India. — Chapter 2 treats Pakasadhara Misra as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the scholar who engaged Pakasadhara Misra in debate (the Sanskrit/Avahatta Vidyapati) was a different person from the folk-lyric poet whose songs spread across eastern India. The remaining options point to different concerns and therefore do not answer this question.

३०८. (D) The Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line… — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line... The remaining options point to different concerns and therefore do not answer this question.

३०९. (C) The chapter notes that daag Dehlvi (1831-1905) was the great populariser of this era: his ghazals were melodious, clear, emotionally immediate, and ideally suited to musical performance. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that daag Dehlvi (1831-1905) was the great populariser of this era: his ghazals were melodious, clear, emotionally immediate, and ideally suited to musical performance. The remaining options point to different concerns and therefore do not answer this question.

३१०. (C) In Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that in Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta. The remaining options point to different concerns and therefore do not answer this question.

३११. (B) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

३१२. (B) The chapter notes that this story was also in circulation regarding the great poet Vidyapati (the author of the pre-Jyotirishvara Maithili Padavali), and later became associated with Vidyapati Thakkura (the author in Sanskrit and Avahattha) as well. — Chapter 7 treats Jyotirishvara Maithili Padavali as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that this story was also in circulation regarding the great poet Vidyapati (the author of the pre-Jyotirishvara Maithili Padavali), and later became associated with Vidyapati Thakkura (the author in Sanskrit and Avahattha) as well. The remaining options point to different concerns and therefore do not answer this question.

३१३. (A) The Air Force section of his preface, where he describes how the Maithili 'dalan' (gathering place) atmosphere was recreated in barrack conversations among soldiers from Mithila, is precisely Bhabha's 'third space': a cultural production that is neither… — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the Air Force section of his preface, where he describes how the Maithili 'dalan' (gathering place) atmosphere was recreated in barrack conversations among soldiers from Mithila, is precisely Bhabha's 'third space': a cultural production that is neither... The remaining options point to different concerns and therefore do not answer this question.

३१४. (B) The chapter notes that jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of bimba, noting that image theory has been extensively discussed in… — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of bimba, noting that image theory has been extensively discussed in... The remaining options point to different concerns and therefore do not answer this question.

३१५. (A) His father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility. — Chapter 13 treats Shri Krishna Chandra Mishra as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that his father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility. The remaining options point to different concerns and therefore do not answer this question.

३१६. (A) The chapter notes that sadeha 9 shows his children's poetry strand (Chunamun Chunamun karait ciriā, the chirping bird). — Chapter 14 treats Chunamun Chunamun as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that sadeha 9 shows his children's poetry strand (Chunamun Chunamun karait ciriā, the chirping bird). The remaining options point to different concerns and therefore do not answer this question.

३१७. (B) The grammatical line of inheritance (Vyakarana), which Bhavnath Jha's own father Pt. — Chapter 18 treats Bhavnath Jha's as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the grammatical line of inheritance (Vyakarana), which Bhavnath Jha's own father Pt. The remaining options point to different concerns and therefore do not answer this question.

३१८. (D) The chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old. — Chapter 19 treats Imaandaar Balak' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old. The remaining options point to different concerns and therefore do not answer this question.

३१९. (D) In Ujāra Parbak Khoj, the title's dhvani operation is exemplary: the expressed meaning is "a search for the festival of light"; the indicated meaning is "the poet seeks cultural and communal illumination for his people"; the

suggested meaning opens onto… — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that in Ujāra Parbak Khoj, the title’s dhvani operation is exemplary: the expressed meaning is “a search for the festival of light”; the indicated meaning is “the poet seeks cultural and communal illumination for his people”; the suggested meaning opens onto... The remaining options point to different concerns and therefore do not answer this question.

३२०. (C) The chapter notes that ujāra Parbak Khoj enacts a precisely homologous quest in the Maithili cultural context. — Chapter 20 treats Parbak Khoj as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ujāra Parbak Khoj enacts a precisely homologous quest in the Maithili cultural context. The remaining options point to different concerns and therefore do not answer this question.

३२१. (C) The chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate. The remaining options point to different concerns and therefore do not answer this question.

३२२. (A) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation. — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation. The remaining options point to different concerns and therefore do not answer this question.

३२३. (A) The Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic… — Chapter 28 treats Gajendra Thakur as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic... The remaining options point to different concerns and therefore do not answer this question.

३२४. (C) The chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration. — Chapter 29 treats Chonhā' The as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration. The remaining options point to different concerns and therefore do not answer this question.

३२५. (A) The story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but… — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but... The remaining options point to different concerns and therefore do not answer this question.

३२६. (C) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this expansion is itself a democratising gesture: it removes

the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities. The remaining options point to different concerns and therefore do not answer this question.

३२७. **(B) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal. The remaining options point to different concerns and therefore do not answer this question.

३२८. **(D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...** — Chapter 30 treats Children's Festival as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to... The remaining options point to different concerns and therefore do not answer this question.

३२९. **(B) The chapter notes that this archival care reflects Videha's commitment to literary preservation.** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that this archival care reflects Videha's commitment to literary preservation. The remaining options point to different concerns and therefore do not answer this question.

३३०. **(D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work.** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work. The remaining options point to different concerns and therefore do not answer this question.

३३१. **(D) Maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance.** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance. The remaining options point to different concerns and therefore do not answer this question.

३३२. **(C) The chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.** — Chapter 30 treats Rasa Theory as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c. The remaining options point to different concerns and therefore do not answer this question.

३३३. **(C) The chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a...** — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a... The remaining options point to different concerns and therefore do not answer this question.

३३४. (B) The chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation. — Chapter 33 treats Kalpana Jha as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation. The remaining options point to different concerns and therefore do not answer this question.

३३५. (C) The chapter notes that niniyaa (निनियाँ) The title 'Niniyaa' is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that niniyaa (निनियाँ) The title 'Niniyaa' is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep. The remaining options point to different concerns and therefore do not answer this question.

३३६. (D) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient... — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient... The remaining options point to different concerns and therefore do not answer this question.

३३७. (B) The chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers... — Chapter 33 treats Maithil Brahman as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers... The remaining options point to different concerns and therefore do not answer this question.

३३८. (D) The chapter notes that its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame. — Chapter 34 treats Kalpana Jha as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

३३९. (A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans... — Chapter 35 treats Three Songs as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans... The remaining options point to different concerns and therefore do not answer this question.

३४०. (D) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that these employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili. The remaining options point to different concerns and therefore do not answer this question.

३४१. (C) The chapter notes that mapping Kamal's songs onto the Rasa schema: the devotional songs (vandana, bhajan) primarily evoke Shanta Rasa (peaceful, devotional equanimity) and Adbhuta Rasa (wonder at divine power). — Chapter 35 treats Shanta Rasa as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that mapping Kamal's songs onto the Rasa schema: the

devotional songs (vandana, bhajan) primarily evoke Shanta Rasa (peaceful, devotional equanimity) and Adbhuta Rasa (wonder at divine power). The remaining options point to different concerns and therefore do not answer this question.

३४२. (C) The chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal… — Chapter 35 treats Classical Music as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal... The remaining options point to different concerns and therefore do not answer this question.

३४३. (B) The chapter notes that vidyapati's statement about the ineffability of love, that language always falls short of experience, is the foundational philosophical position of the Maithili geet line of inheritance, and Kamal's songs can be read as successive… — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that vidyapati's statement about the ineffability of love, that language always falls short of experience, is the foundational philosophical position of the Maithili geet line of inheritance, and Kamal's songs can be read as successive... The remaining options point to different concerns and therefore do not answer this question.

३४४. (C) Abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement. — Chapter 37 treats Abara Nahitan The as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement. The remaining options point to different concerns and therefore do not answer this question.

३४५. (D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market… — Chapter 40 treats Sarban Bābū as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market... The remaining options point to different concerns and therefore do not answer this question.

३४६. (C) The chapter notes that rāmkhelāvan Miśra 'Rāghav' (born 25 April 1916), tracing his trajectory from childhood in a village of Darbhanga district by way of nationalist activism, imprisonment in 1942, and post-independence educational leadership. — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that rāmkhelāvan Miśra 'Rāghav' (born 25 April 1916), tracing his trajectory from childhood in a village of Darbhanga district by way of nationalist activism, imprisonment in 1942, and post-independence educational leadership. The remaining options point to different concerns and therefore do not answer this question.

३४७. (B) The chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K. — Chapter 41 treats Homi Bhabha as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K. The remaining options point to different concerns and therefore do not answer this question.

३४८. (A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. The remaining options point to different concerns and therefore do not answer this question.

३४९. (C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers. The remaining options point to different concerns and therefore do not answer this question.

३५०. (C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation… — Chapter 42 treats Kusum Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation... The remaining options point to different concerns and therefore do not answer this question.

३५१. (D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. The remaining options point to different concerns and therefore do not answer this question.

३५२. (D) The chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then… — Chapter 48 treats Buddhinath Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then... The remaining options point to different concerns and therefore do not answer this question.

३५३. (B) The Videha Parallel History critical frame: Institutional Context II. — Chapter 50 treats Institutional Context II as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame: Institutional Context II. The remaining options point to different concerns and therefore do not answer this question.

३५४. (B) The chapter notes that critical Appreciation: Village Memory (Gaamghar) XV. — Chapter 50 treats Village Memory as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Village Memory (Gaamghar) XV. The remaining options point to different concerns and therefore do not answer this question.

३५५. (C) His earliest documented work in the line of inheritance goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991. — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that his earliest documented work in the line of inheritance goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991. The remaining options point to different concerns and therefore do not answer this question.

३५६. (D) The poems from Kavya Sarita (2019) show careful attention to sound patterning, rhythmic recurrence, and the phonetic texture of Maithili: alliteration, vowel harmonics, and the characteristic cadences of the mātrā prosodic system are all deployed with… — Chapter 50 treats Kavya Sarita as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the poems from Kavya Sarita (2019) show careful attention to sound patterning, rhythmic recurrence, and the phonetic texture of Maithili: alliteration, vowel harmonics, and the characteristic cadences of the mātrā prosodic system are all deployed with... The remaining options point to different concerns and therefore do not answer this question.

३५७. (C) The chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are... — Chapter 50 treats Said Gayatri Chakravorty Spivak's as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are... The remaining options point to different concerns and therefore do not answer this question.

३५८. (B) The chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

३५९. (C) Against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity. The remaining options point to different concerns and therefore do not answer this question.

३६०. (A) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography. — Chapter 56 treats Formation Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography. The remaining options point to different concerns and therefore do not answer this question.

३६१. (D) A critical appreciation of the Maithili song-composer and writer Ramlochan Thakur, demonstrating Pushpa's engagement with the Videha Parallel History's project of documenting the democratic Maithili literary line of inheritance. — Chapter 56 treats Ramlochan Thakur as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that a critical appreciation of the Maithili song-composer and writer Ramlochan Thakur, demonstrating Pushpa's engagement with the Videha Parallel History's project of documenting the democratic Maithili literary line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

३६२. (D) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravīndra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367. — Chapter 56 treats Gītaka Apratima as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 'Gītaka Apratima Śilpakāra: Ravīndra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367. The remaining options point to different concerns and therefore do not answer this question.

३६३. (C) The chapter notes that rubaīyāt Pradeep Pushpa has published rubaīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha... — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that rubaīyāt Pradeep Pushpa has published rubaīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha... The remaining options point to different concerns and therefore do not answer this question.

३६४. (D) The chapter notes that preeti Thakur: Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal, Redefining Maithili (Ed. — Chapter 57

treats Key Firsts as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur: Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal, Redefining Maithili (Ed. The remaining options point to different concerns and therefore do not answer this question.

३६५. **(C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili.** — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili. The remaining options point to different concerns and therefore do not answer this question.

३६६. **(C) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha).** — Chapter 57 treats Archival Contribution as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha). The remaining options point to different concerns and therefore do not answer this question.

३६७. **(D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book...** — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book... The remaining options point to different concerns and therefore do not answer this question.

३६८. **(C) The chapter notes that roderick McGillis and the Ideology of Children's Literature Roderick McGillis (The Nimble Reader, 1996) holds that children's literature is never politically neutral but always ideologically laden, teaching children what to value...** — Chapter 57 treats Children's Literature Roderick McGillis as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that roderick McGillis and the Ideology of Children's Literature Roderick McGillis (The Nimble Reader, 1996) holds that children's literature is never politically neutral but always ideologically laden, teaching children what to value... The remaining options point to different concerns and therefore do not answer this question.

३६९. **(C) Gaṅgeśa's epistemology: the science communicator's task is precisely that of transmitting valid knowledge (pramā) about the natural world by way of accurate testimony (śabdapramāṇa) to a child audience, the pedagogical project of Navya-Nyāya realised in...** — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that gaṅgeśa's epistemology: the science communicator's task is precisely that of transmitting valid knowledge (pramā) about the natural world by way of accurate testimony (śabdapramāṇa) to a child audience, the pedagogical project of Navya-Nyāya realised in... The remaining options point to different concerns and therefore do not answer this question.

३७०. **(C) The chapter places Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha inside the wider parallel history of Maithili literature.** — Chapter 67 treats Ramesh Narayan as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter places Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

३७१. **(B) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production.** — Chapter 67 treats Dalit Critical Perspectives Feminist as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in

fresh wording, the relevant point is that the chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production. The remaining options point to different concerns and therefore do not answer this question.

३७२. **(B) The chapter notes that its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame.** — Chapter 69 treats Pandit Ramji Chaudhary as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

३७३. **(B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1.** — Chapter 69 treats Two Annas Selected Hymn Translations as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1. The remaining options point to different concerns and therefore do not answer this question.

३७४. **(B) Author’s Preface: "A Brief Background" The author, Ram Lochan Sharan, describes the divine inspiration behind this Maithili translation: The Inspiration (1957 AD / 2014 Vikram Samvat): While sitting on the banks of the Sarayu River in Ayodhya during an...** — Chapter 69 treats Author’s Preface as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that author’s Preface: "A Brief Background" The author, Ram Lochan Sharan, describes the divine inspiration behind this Maithili translation: The Inspiration (1957 AD / 2014 Vikram Samvat): While sitting on the banks of the Sarayu River in Ayodhya during an... The remaining options point to different concerns and therefore do not answer this question.

३७५. **(B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya...** — Chapter 70 treats Recognition Bhasha-Bharati Samman as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya... The remaining options point to different concerns and therefore do not answer this question.

३७६. **(C) The headmaster’s gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection’s social philosophy.** — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the headmaster’s gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection’s social philosophy. The remaining options point to different concerns and therefore do not answer this question.

३७७. **(B) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.** — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. The remaining options point to different concerns and therefore do not answer this question.

३७८. **(D) The chapter places Siyaram Jha 'Saras' inside the wider parallel history of Maithili literature.** — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter places Siyaram Jha 'Saras' inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

३७९. (B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

३८०. (D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that prefatory Note on the Videha Parallel History critical frame II. The remaining options point to different concerns and therefore do not answer this question.

३८१. (D) Theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V. The remaining options point to different concerns and therefore do not answer this question.

३८२. (D) Theoretical critical frame III: Navya-Nyāya Epistemology as Literary Method VII. — Chapter 78 treats Navya-Nyāya Epistemology as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that theoretical critical frame III: Navya-Nyāya Epistemology as Literary Method VII. The remaining options point to different concerns and therefore do not answer this question.

३८३. (A) The chapter notes that critical Appreciation: Poetry and Lyrics (Geet) VIII. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Poetry and Lyrics (Geet) VIII. The remaining options point to different concerns and therefore do not answer this question.

३८४. (A) The chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX. — Chapter 78 treats Shonitayal Payark Nishan as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX. The remaining options point to different concerns and therefore do not answer this question.

३८५. (C) The chapter notes that critical Appreciation: Social & Political Verse (Dhari Prashna Ee Uthaiye) X. — Chapter 78 treats Political Verse as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Social & Political Verse (Dhari Prashna Ee Uthaiye) X. The remaining options point to different concerns and therefore do not answer this question.

३८६. (D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. — Chapter 78 treats Children's Literature as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. The remaining options point to different concerns and therefore do not answer this question.

३८७. (A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII. — Chapter 78 treats Prose Vision as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII. The remaining options point to different concerns and therefore do not answer this question.

३८८. (D) The chapter notes that saras and the Maithili Ghazal Revival: The Anchinhar Aakhar Context XIII. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that saras and the Maithili Ghazal

Revival: The Anchinhar Aakhar Context XIII. The remaining options point to different concerns and therefore do not answer this question.

३८९. (A) The chapter notes that comparative Analysis: Saras among Contemporary Maithili Poets XIV. — Chapter 78 treats Contemporary Maithili Poets XIV as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that comparative Analysis: Saras among Contemporary Maithili Poets XIV. The remaining options point to different concerns and therefore do not answer this question.

३९०. (B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

३९१. (A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk... — Chapter 78 treats Sahitya Akademi as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk... The remaining options point to different concerns and therefore do not answer this question.

३९२. (D) An RTI investigation (Right to Information) filed by Vinit Utpal and Ashish Anchinhar (20112014) revealed that over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the 10-member advisory board, and that zero... — Chapter 78 treats Vinit Utpal as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that an RTI investigation (Right to Information) filed by Vinit Utpal and Ashish Anchinhar (20112014) revealed that over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the 10-member advisory board, and that zero... The remaining options point to different concerns and therefore do not answer this question.

३९३. (B) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only by way of the lens of its intrinsic literary merit but also by way of the structural conditions that have determined his critical reception. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only by way of the lens of its intrinsic literary merit but also by way of the structural conditions that have determined his critical reception. The remaining options point to different concerns and therefore do not answer this question.

३९४. (C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. — Chapter 78 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. The remaining options point to different concerns and therefore do not answer this question.

३९५. (A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. The remaining options point to different concerns and therefore do not answer this question.

३९६. (C) The original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by… — Chapter 78 treats Dooshan Panji as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by... The remaining options point to different concerns and therefore do not answer this question.

३९७. (B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. The remaining options point to different concerns and therefore do not answer this question.

३९८. (B) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades… — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades... The remaining options point to different concerns and therefore do not answer this question.

३९९. (A) His pen name 'Saras', meaning 'graceful', 'fluid', or 'lively' in Sanskrit and Maithili, appropriately captures both the lyric sweetness and the social alertness that characterize his writing. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that his pen name 'Saras', meaning 'graceful', 'fluid', or 'lively' in Sanskrit and Maithili, appropriately captures both the lyric sweetness and the social alertness that characterize his writing. The remaining options point to different concerns and therefore do not answer this question.

४००. (C) The chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt. The remaining options point to different concerns and therefore do not answer this question.

४०१. (D) His connection with the Jharkhand Mithila Manch (a cultural organization for Maithili speakers residing in Jharkhand) is confirmed by the colophon of Dhari Prashna Ee Uthaiye (2015), which was published under the Manch's imprint in Ranchi. — Chapter 78 treats Jharkhand Mithila Manch as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that his connection with the Jharkhand Mithila Manch (a cultural organization for Maithili speakers residing in Jharkhand) is confirmed by the colophon of Dhari Prashna Ee Uthaiye (2015), which was published under the Manch's imprint in Ranchi. The remaining options point to different concerns and therefore do not answer this question.

४०२. (A) His earlier collections, notably Aakhar Aakhar Geet Saras (Sarla Prakashan, Darbhanga, 1999), suggest roots in the Darbhanga literary world, confirming a trajectory typical of many contemporary Maithili writers: birth and early formation in the Mithila… — Chapter 78 treats Aakhar Aakhar Geet Saras as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that his earlier collections, notably Aakhar Aakhar Geet Saras (Sarla Prakashan, Darbhanga, 1999), suggest roots in the Darbhanga literary world, confirming a trajectory typical of many contemporary Maithili writers: birth and early formation in the Mithila... The remaining options point to different concerns and therefore do not answer this question.

४०३. (B) His Facebook-documented musical collaboration with singer Dhirendra Premarshi and Sunil Kumar Mallick, producing Maithili ghazal recordings that circulated by way of the I Love Mithila platform, shows his engagement with the digital democratization of... — Chapter 78 treats Dhirendra Premarshi as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that his Facebook-documented musical collaboration with singer Dhirendra Premarshi and Sunil Kumar Mallick, producing Maithili ghazal recordings that circulated by way of the I Love Mithila platform, shows his engagement with the digital democratization of... The remaining options point to different concerns and therefore do not answer this question.

४०४. (D) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life. The remaining options point to different concerns and therefore do not answer this question.

४०५. (B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). — Chapter 78 treats Shree Sayin Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). The remaining options point to different concerns and therefore do not answer this question.

४०६. (A) The volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary. The remaining options point to different concerns and therefore do not answer this question.

४०७. (C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility. The remaining options point to different concerns and therefore do not answer this question.

४०८. (D) The chapter notes that shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection. — Chapter 78 treats Payark Nishan as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection. The remaining options point to different concerns and therefore do not answer this question.

४०९. (C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow. The remaining options point to different concerns and therefore do not answer this question.

४१०. (B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). — Chapter 78 treats Prashna Ee Uthaiye as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and

Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). The remaining options point to different concerns and therefore do not answer this question.

४११. **(A) The chapter notes that this is a major collection of Maithili poems published in 2015 by the Jharkhand Mithila Manch, priced at Rs.20.** — Chapter 78 treats Jharkhand Mithila Manch as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this is a major collection of Maithili poems published in 2015 by the Jharkhand Mithila Manch, priced at Rs.20. The remaining options point to different concerns and therefore do not answer this question.

४१२. **(B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. The remaining options point to different concerns and therefore do not answer this question.

४१३. **(C) The chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'. The remaining options point to different concerns and therefore do not answer this question.

४१४. **(B) The chapter notes that this positions Saras as one of the relatively few Maithili writers who has dedicated sustained attention to children's literature, a genre critically underserved in the language.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this positions Saras as one of the relatively few Maithili writers who has dedicated sustained attention to children's literature, a genre critically underserved in the language. The remaining options point to different concerns and therefore do not answer this question.

४१५. **(A) The chapter notes that t h e o r e t i c a l F r a m e w o r k I : I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The oldest and most authoritative critical frame for Indian literary criticism is the rasa theory...** — Chapter 78 treats Rasa Theory as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that t h e o r e t i c a l F r a m e w o r k I : I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The oldest and most authoritative critical frame for Indian literary criticism is the rasa theory... The remaining options point to different concerns and therefore do not answer this question.

४१६. **(A) The chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsya (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsya (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder). The remaining options point to different concerns and therefore do not answer this question.

४१७. **(C) The chapter notes that 1016 CE) in his Abhinavabhāratī commentary adds the ninth rasa, śānta (tranquility/peace), and deepens the theory by explaining how rasa is not merely a property of the text but an experience produced in the prepared (sahṛdaya)...** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that 1016 CE) in his Abhinavabhāratī commentary adds the ninth rasa, śānta (tranquility/peace), and deepens the theory by explaining how rasa is not merely a property of the text but an experience produced in the prepared (sahṛdaya)... The remaining options point to different concerns and therefore do not answer this question.

४१८. **(D) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra, but Saras's shringara is not the erotic śṛṅgāra of the classical line of inheritance.** — Chapter 78 treats Aakhar Aakhar Geet Saras as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra, but Saras's shringara is not the erotic śṛṅgāra of the classical line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

४१९. **(C) The lyric preface speaks movingly of the geet (song) as the writer's primary mode of emotional truth-telling, positioning the songs as testimony to lived experience.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the lyric preface speaks movingly of the geet (song) as the writer's primary mode of emotional truth-telling, positioning the songs as testimony to lived experience. The remaining options point to different concerns and therefore do not answer this question.

४२०. **(A) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā, the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that in Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā, the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions. The remaining options point to different concerns and therefore do not answer this question.

४२१. **(A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that in Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice. The remaining options point to different concerns and therefore do not answer this question.

४२२. **(D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.** — Chapter 78 treats Anandavardhana Anandavardhana's Dhvanyāloka as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

४२३. **(D) The chapter notes that cE) holds that the soul of poetry (kāvyasya ātmā) is dhvani, resonance or suggestion, the capacity of words to signify meanings beyond their literal or secondary denotation.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that cE) holds that the soul of poetry (kāvyasya ātmā) is dhvani, resonance or suggestion, the capacity of words to signify meanings beyond their literal or secondary denotation. The remaining options point to different concerns and therefore do not answer this question.

४२४. **(A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...** — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili... The remaining options point to different concerns and therefore do not answer this question.

४२५. **(A) His critical essay on Dalit literature, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway.** — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger

discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that his critical essay on Dalit literature, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway. The remaining options point to different concerns and therefore do not answer this question.

४२६. **(A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record.** — Chapter 84 treats Ke Dastāveza as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record. The remaining options point to different concerns and therefore do not answer this question.

४२७. **(C) His Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti.** — Chapter 84 treats Hama Kahi Daita Chī as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti. The remaining options point to different concerns and therefore do not answer this question.

४२८. **(C) The chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world.** — Chapter 85 treats Guna Katha as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world. The remaining options point to different concerns and therefore do not answer this question.

४२९. **(B) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?** — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing? The remaining options point to different concerns and therefore do not answer this question.

४३०. **(A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.** — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. The remaining options point to different concerns and therefore do not answer this question.

४३१. **(C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive…** — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... The remaining options point to different concerns and therefore do not answer this question.

४३२. **(C) The Nepal Bidyapati Maithili Research Prize awarded to him by the Ministry of Culture, Tourism and Civil Aviation of Nepal (c.** — Chapter 87 treats Civil Aviation as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the Nepal Bidyapati Maithili

Research Prize awarded to him by the Ministry of Culture, Tourism and Civil Aviation of Nepal (c. The remaining options point to different concerns and therefore do not answer this question.

४३३. (B) The chapter notes that professionally, Jha has been a journalist for over two decades. — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that professionally, Jha has been a journalist for over two decades. The remaining options point to different concerns and therefore do not answer this question.

४३४. (C) His awards include the ABN News Integrity Honour (2066 BS), Radio Mithila Samman (2065 BS), and the Mithila Samman from the Mithila Nāṭya Kalā Pariṣad (2068 BS). — Chapter 87 treats ABN News Integrity Honour as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that his awards include the ABN News Integrity Honour (2066 BS), Radio Mithila Samman (2065 BS), and the Mithila Samman from the Mithila Nāṭya Kalā Pariṣad (2068 BS). The remaining options point to different concerns and therefore do not answer this question.

४३५. (C) The chapter notes that upamāna (comparison) calibrates Jha against the line of inheritance, against the Nepali Maithili predecessor Dr. — Chapter 87 treats Nepali Maithili as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that upamāna (comparison) calibrates Jha against the line of inheritance, against the Nepali Maithili predecessor Dr. The remaining options point to different concerns and therefore do not answer this question.

४३६. (C) In 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog. — Chapter 87 treats Dhūnik Bhītar' as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that in 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog. The remaining options point to different concerns and therefore do not answer this question.

४३७. (A) The Reporter's Gaze: New Journalism and the Essay Tom Wolfe's New Journalism and Gay Talese's essays establish a line of inheritance of literary non-fiction in which journalistic subject-matter is rendered by way of novelistic techniques: scene-by-scene… — Chapter 87 treats New Journalism as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the Reporter's Gaze: New Journalism and the Essay Tom Wolfe's New Journalism and Gay Talese's essays establish a line of inheritance of literary non-fiction in which journalistic subject-matter is rendered by way of novelistic techniques: scene-by-scene... The remaining options point to different concerns and therefore do not answer this question.

४३८. (B) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice… — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice... The remaining options point to different concerns and therefore do not answer this question.

४३९. (B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). — Chapter 91 treats Raman Master as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). The remaining options point to different concerns and therefore do not answer this question.

४४०. (C) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila —

Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance. The remaining options point to different concerns and therefore do not answer this question.

४४१. **(A) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.** — Chapter 92 treats Rani's Bhāg Rau as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. The remaining options point to different concerns and therefore do not answer this question.

४४२. **(A) The section-heading of the preface to Gunjan’s introduction, “Kaviak Atmokti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees…** — Chapter 97 treats Kaviak Atmokti as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the section-heading of the preface to Gunjan’s introduction, “Kaviak Atmokti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees... The remaining options point to different concerns and therefore do not answer this question.

४४३. **(D) The chapter notes that narratologically (applying Gerard Genette's critical frame), the folktale operates by way of a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood…** — Chapter 98 treats Gerard Genette's as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that narratologically (applying Gerard Genette's critical frame), the folktale operates by way of a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood... The remaining options point to different concerns and therefore do not answer this question.

४४४. **(D) The chapter notes that readings in Maithili Language, Literature and Culture (ed.).** — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that readings in Maithili Language, Literature and Culture (ed.). The remaining options point to different concerns and therefore do not answer this question.

४४५. **(B) Young readers and learners of Maithili** — Children's literature matters because it helps new readers enter the language early through story, image, song, and simple narrative.

४४६. **(B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing** — The answer fits this topic because the discussion links it with this point in fresh wording: The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing The other options refer to different parts of the book.

४४७. **(A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony The other options refer to different parts of the book.

४४८. **(D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly The other options refer to different parts of the book.

४४९. **(B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim —** The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim The other options refer to different parts of the book.

४५०. **(D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose —** The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose The other options refer to different parts of the book.

४५१. **(D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment —** The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment The other options refer to different parts of the book.

४५२. **(C) It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer —** The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer The other options refer to different parts of the book.

४५३. **(C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal —** The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal The other options refer to different parts of the book.

४५४. **(B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji —** The answer fits this topic because the discussion links it with this point in fresh wording: The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji The other options refer to different parts of the book.

४५५. **(B) It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother —** The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

४५६. **(B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing —** The answer fits this topic because the discussion links it with this point in fresh wording: The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing The other options refer to different parts of the book.

४५७. **(A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony —** The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony The other options refer to different parts of the book.

४५८. **(D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly —** The answer fits this topic because the discussion links it with this point in fresh wording: It explains that according to some Urdu poets, if the same word has two

meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly The other options refer to different parts of the book.

४५९. (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim The other options refer to different parts of the book.

४६०. (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose The other options refer to different parts of the book.

४६१. (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment The other options refer to different parts of the book.

४६२. (C) It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer The other options refer to different parts of the book.

४६३. (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal The other options refer to different parts of the book.

४६४. (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji — The answer fits this topic because the discussion links it with this point in fresh wording: The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji The other options refer to different parts of the book.

४६५. (B) It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

४६६. (B) स्थिर पारिवारिक/परंपरागत कथ्यसँ बाहर समाज-राजनीति-आर्थिक यथार्थ कैं जोड़ब — ई कथन मैथिली कथाक विषय-विस्तारक संकेत अछि।

४६७. (A) गरीबक न्यूनतम भोजनक विवशता — सन्दर्भ-४, पृष्ठ-२

४६८. (B) मुरारीक — अन्तिम प्रणाम, गोविन्द झा

४६९. (B) नाटकक लेल (नचिकेता) — नचिकेता, पृष्ठ-५४

४७०. (B) सामंती शोषण, अहंकार आ अन्यायपूर्ण सत्ता-संरचना — भुटकुन बाबू व्यवस्था-समर्थित उत्पीड़नक प्रतीक बनैत छथि।

४७१. (B) अनिलजीक गीत, गजल, आत्मकथा-संस्मरण, समीक्षा, एकांकी, पत्राचार आ बाल-कविताक बहुआयामी मूल्यांकन — ई लेखक-विशेषांक एक विधा पर सीमित नहि; रचनाकारक विकास, शिल्प, व्यक्तित्व आ संवाद सभ समेटैत अछि।

४७२. (B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर — 'मम्मी तों चिन्ता जुनि कर' सन कविता स्त्री-अनुभव आ भविष्यक प्रतिरोध खोलैत अछि।

४७३. (D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि — ई कविता नारी चेतना कें रोदन नहि, साहस आ विकल्पक रूपमे प्रस्तुत करैत अछि।

४७४. (A) ओ बहु-विधात्मक रचनाकार छथि, मुदा लयात्मक कवि-स्वर हुनकर केन्द्र अछि — विधा-विस्तारक बावजूद कवि-स्वर, लय आ गेयता प्रमुख सूत्र अछि।

४७५. (A) लेखकक साहित्यिक यात्रा, बाल्यस्वभाव, लेखन-आनंद, गीत-गजल यात्रा आ संबंध-संसार बुझाबय लेल — लेखक-विशेषांकमे जीवन-संदर्भ रचनाक अर्थ खोलैत अछि।

४७६. (A) किएकि एहि मे आत्मकथा, गीत-गजल, समीक्षाएँ, एकांकी, पत्राचार, बाल-कविता आ व्यापक संपादकीय बहस अछि — गतिशील प्रश्न-संख्या सामग्रीक घनत्व आ विधागत विस्तार पर आधारित अछि।

४७७. (B) भक्ति, उत्सव आ भाषा-संस्कार बाल-रसक माध्यमे सेहो पहुँचि सकैत अछि — भक्ति-संवेदना पीढ़ी-दर-पीढ़ी गीत, पर्व आ खेलसँ पहुँचैत अछि।

४७८. (C) परम्परागत गजल-रूपक भीतर बाल-संसारक नवीन भाव आ भाषा आनब — गजल पुरान रूप अछि, मुदा बाल गजल ओकरा बच्चाक संवेदना, खेल, जिज्ञासा आ भाषा सँ नव रूप दैत अछि।

४७९. (A) घटना, बिम्ब, संवाद आ अनुभव द्वारा; प्रत्यक्ष भाषण कम — बाल पाठक कहानी, गीत, दृश्य आ खेलसँ मूल्य अनुभव करैत अछि।

४८०. (A) खेल, श्रवण-आनंद आ जीवंत दृश्य बनबैत अछि — चिड़ै, पानी, खेल, बाजा आदिक ध्वनि बच्चाक अनुभूतिक निकट होइत अछि।

४८१. (D) की पंक्ति सचमुच बाल-जिज्ञासा आ बाल-भावसँ बोलैत अछि, कि वयस्क बनावटी आवाजसँ — बाल-स्वर बनावटी भेल तँ रचना पाठकसँ कटि जाइत अछि।

४८२. (C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही — समावेशी बाल गजल विविध बच्चा-अनुभवक प्रतिनिधित्व करैत अछि।

४८३. (A) रदीफ-काफिया, बाल-स्वर, लोकपद आ ध्वनि-खेल दोसरा भाषामे सहज नहि जाइत — बाल गजल अनुवादमे शिल्प आ बाल-संवेदना दुनू कें पुनर्सृजित करबाक पड़ैत अछि।

४८४. (D) गीतात्मक लय रहि सकैत अछि, मुदा गजलत्व रदीफ-काफिया-बहर आ शेर-संरचनासँ बनैत अछि — बाल गजल मधुर होइतो अपन विधागत अनुशासन राखैत अछि।

४८५. (A) तेज जीवन-गति मे छोट, मारक, विचारोत्तेजक गद्यरूप पाठक तक तुरन्त पहुँचैत अछि — संक्षिप्तता आधुनिक पाठकक समय-संवेदना संग मेल खाइत अछि, मुदा गहराई बनेनाइ चुनौती अछि।

४८६. (B) बालकक सरल दृष्टि समाजक पाखण्ड कें बेसी तीव्रता सँ उघारि सकैत अछि — लघुकथा मे बाल-नजरि अक्सर नैतिक झटका पैदा करैत अछि।

४८७. (B) मैथिली गीत-संगीत, लोकगीत, सी.डी./डी.वी.डी. प्रयोग, विवाह गीत, सुन्दरकाण्ड एलबम आ बाल सी.डी. अभावक समग्र चर्चा — ई अंक गीत-संगीतक परम्परा आ डिजिटल/रेकॉर्डेड माध्यमक संक्रमण दुनूकें समेटैत अछि।

४८८. (C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि — संपादकीय स्पष्ट करैत अछि जे उपलब्ध रेकॉर्डेड सामग्रीक संकलन द्वारा सांस्कृतिक अभिलेखन कएल गेल अछि।

४८९. (A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि — भाषाक भविष्य लेल बाल-गीत, बाल-नाटक आ श्रव्य सामग्री अत्यन्त आवश्यक अछि।

४९०. (B) बच्चा कानसँ भाषा, लय, उच्चारण आ सांस्कृतिक शब्दावली ग्रहण करैत अछि — श्रव्य सामग्री बाल-भाषा-अधिग्रहणक सहज साधन अछि।

४९१. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकें कमजोर करैत अछि — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार कें रिक्त करैत अछि।

४९२. (A) लोकगीत, विवाह गीत, वन्दना, एल्बम, बाल-सामग्री, डिजिटल माध्यम, आलोचना आ भाषा-संरक्षण — ई अंक बहु-लेखीय अछि, तें प्रश्न-संख्या आ विषय-विस्तार दुनू बढ़ल चाही।

४९३. (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना — बाल सामग्री बालकक मनोविज्ञान आ मातृभाषा-संस्कार दुनू ध्यानमे राखि बनयबाक चाही।

४९४. (A) बाल-अल्बम निर्माण, लोकगीत अभिलेखन, गुणवत्तापूर्ण रेकॉर्डिंग, भाषा-शुद्धि आ डिजिटल आर्काइव विस्तार — विशेषांक समस्या आ संभावना दुनू बतबैत अछि; नीति-स्तर पर संरक्षण आ नव-निर्माण जरूरी अछि।

४९५. (C) कारण अंकमे अनेक लेखक, अनेक विधा, संगीत-लेख, एल्बम-समीक्षा, बाल-सामग्री आ डिजिटल आर्काइवक प्रश्न अछि — गतिशील प्रश्न-संख्या सामग्रीक बहुलता पर आधारित होयबाक चाही।

४९६. (A) मैथिली गीत-संगीत परम्परा, आधुनिक माध्यम, बाल-संस्कार आ डिजिटल अभिलेखनक संग जीवित रहि सकैत अछि — ई अंक परम्परा आ माध्यम-परिवर्तनक बीच रचनात्मक पुल बनबैत अछि।

४९७. (A) माध्यम बदलैत रहैत अछि, मुदा गुणवत्ता, भाषा, अभिलेखन आ बाल-संस्कारक प्रश्न स्थायी अछि — सी.डी. युगक बहस आज डिजिटल गीत-संस्कृति पर सेहो लागू होइत अछि।

४९८. (A) लोकस्मृतिक संरक्षण आ आधुनिक पाठक लेल मौखिक परम्पराक पुनर्पाठ — लोककथा भाषाक सामूहिक स्मृति अछि; ओकर संग्रह सांस्कृतिक संरक्षण अछि।

४९९. (A) ई अतीत-गौरव आ वर्तमान-विसंगतिक बीच प्रश्न उठबैत अछि — शीर्षक अतीतक मिथक आ वर्तमान सामाजिक प्रश्नक बीच तनाव बनबैत अछि।

५००. (A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्त्वपूर्ण संकलन/विमर्श — लेख सियाराम झा ‘सरस’ सम्पादित ‘लोकवेद आ लालकिला’कें मैथिली गजलक गन्तव्य आ स्वरूप स्पष्ट करबामे उपयोगी मानैत अछि।

५०१. (A) रोजगार, वर्ग, भोलेपन, शोषण आ आम जीवनक तात्कालिकता — विशेषांकक अनेक शीर्षक रोजमर्रा जीवनक संघर्ष आ सामाजिक स्थितिकें कथा-बीज बनबैत अछि।

५०२. (A) बच्चाकें सही ध्वनि-बोध देब आ मैथिलीक भाषिक विशिष्टता बचाएब — सम्पादकीय मतमे ङ, ञ, संयुक्ताक्षर आदि मैथिलीक ध्वनि-स्वरूप स्पष्ट करैत अछि, जाहिसँ बच्चाक भाषिक सुविधा आ शुद्धता दुनू बनैत अछि।

५०३. (A) ई सकारात्मक जीवन, सह-अस्तित्व आ नैतिक दृष्टिक वैकल्पिक संस्कार दे सकैत अछि — लेखक आधुनिक चुनौती सभक सन्दर्भमे एहन साहित्यकें उपयोगी मानैत छथि, कारण ई जीवन-प्रणाली आ मूल्य-चेतना दैत अछि।

५०४. (A) भावी पीढ़ीमे अपन देस-कोस, इतिहास, संस्कृति आ पहचान प्रति अनुराग जगाएब — योजनाक उद्देश्य मिथिलाक इतिहास, नायक, संस्कृति आ जीवन-पद्धति कथा-रूपें बालक धरि पहुँचाएब अछि।

५०५. (A) छुच्छ हास्य-ठट्ठा सँ आगाँ बुद्धि, लोकबोध आ सांस्कृतिक ऊर्जा खोजब — वार्तालाप संकेत करैत अछि जे परिचित लोक-पात्रकें अर्थपूर्ण, आधुनिक बाल-पठनक रूपमे पुनर्सृजित करब चाही।

५०६. (A) टटका बाल-संवेदना, चंचलता, ग्रामीण परिवेश आ गीतात्मक सरलताक लेल — लेखांश जीवकान्तक काव्यमे बच्चा सदृश टटका संवेदना, चिदानन्द भाव, नैसर्गिक गीतमयता आ ग्रामीण जीवनक सामंजस्य देखैत अछि।

५०७. (A) बालकक वर्तमान तकनीकी संसारकें मातृभाषामे अर्थपूर्ण रूप देबाक लेल — बाल-साहित्य आजुक जीवन-जगत—कंप्यूटर, खेल, नयी जिज्ञासा—सभकें मैथिली भाषामे रूप देब आवश्यक अछि।

५०८. (A) बच्चा अपन भाषा, भूगोल, इतिहास आ संस्कृति सँ आत्मीय परिचय बनाए — मिथिला-आधारित पुस्तक-माला बालकमे सकारात्मक सांस्कृतिक आत्म-बोध जगएबाक योजना अछि।

५०९. (A) संस्कृति-सचेत, सकारात्मक, आधुनिक चुनौतीक सामना करए योग्य भावी नागरिक — योजना अतीत-गौरवसँ आगाँ जा कऽ भावी पीढ़ीक सकारात्मक सांस्कृतिक-नैतिक निर्माण चाहैत अछि।

५१०. (A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकें मैथिलीमे रचनात्मक रूप देब — विशेषांक आधुनिक विषय आ स्थानीय भाषा-संस्कृति बीच पुल बनएबाक दिशामे सोचैत अछि।

५११. (B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता — एहन उल्लेख देखबैत अछि जे मैथिली नाटकक जड़ केवल पुस्तकालयमे नहि, लोकमंच, कोरस, यात्रा आ सामूहिक अभिनयमे अछि।

५१२. (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकें केंद्रमे आनब — शीर्षकहि संकेत करैत अछि जे लेख नाट्य-विकासक इतिहासमे आनंद जीक योगदानक मूल्यांकन करैत अछि।

५१३. (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना — फॉस्टसक कथा मानवक असीम इच्छा, नैतिक निर्णय आ त्रासदीक अध्ययन लेल उपयोगी अछि।

५१४. (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष — विश्व-नाटकक अध्ययन स्थानीय नाट्यलेखनकें विषय-विस्तार आ संरचना-सजगता दैत अछि।

५१५. (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता — पत्रिका केवल रचना नहि देत; साहित्यिक नैतिकता, मौलिकता आ आलोचनात्मक बहसकें सेहो स्थान दैत अछि।

५१६. (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि — प्रभा खेतानक उपन्यासक अनुवाद मैथिलीमे आधुनिक स्त्री अस्मिता, देह, बाजार आ स्वत्वक प्रश्नकेँ प्रवेश करबैत अछि।

५१७. (D) भिन्न पीढ़ी, विधा आ साहित्यिक आवश्यकताक संतुलित प्रतिनिधित्व — ई विभाजन साहित्य-व्यवस्था केँ बहुस्तरीय बनबैत अछि—मुख्यधारा, बाल पाठक, युवा स्वर आ अनुवादक सेतु सभकेँ जगह दैत अछि।

५१८. (D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम — भामती सुशीलक बहुविधा लेखन आ दार्शनिक-सांस्कृतिक पात्रक पुनर्पाठक संकेत दैत अछि।

५१९. (A) 👋 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा) — व्याख्या: “नशामुक्ति हित गाबी गीत” प्रविष्टि “👋 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

५२०. (B) Those who were not formally registered in the Panji records. — The term is being used in its Panji-specific sense; the expected meaning is: Those who were not formally registered in the Panji records.

५२१. (D) A person with the highest mastery or 'Sun' of music. — The term is being used in its Panji-specific sense; the expected meaning is: A person with the highest mastery or 'Sun' of music.

५२२. (B) It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina — Nachhari songs depict Shiva’s unconventional behaviour with humour and devotion, unique to Mithila’s folk tradition.

५२३. (C) Kathi Ke Mithila Ke Maithil — The chapter lists 'Kathi Ke Mithila Ke Maithil' as an identity anthem. His songs entered common parlance across the Mithila region and diaspora, covering themes from migration to women's labour to festive celebration.

५२४. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२५. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२६. (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found — The section frames Videha within the larger topic of “The Pro-People Stance of Videha Magazine”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

५२७. (A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. The remaining options point to different concerns and therefore do not answer this question.

५२८. (B) The chapter notes that women writers excluded from Sahitya Akademi assignments entirely. — Chapter 1 treats Sahitya Akademi as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that women writers excluded from Sahitya Akademi assignments entirely. The remaining options point to different concerns and therefore do not answer this question.

५२९. (B) Arundhhati Devi, Mithilaak Vidushi Mahila (women scholars of Mithila). — Chapter 1 treats Arundhhati Devi as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that arundhhati Devi, Mithilaak Vidushi Mahila (women scholars of Mithila). The remaining options point to different concerns and therefore do not answer this question.

५३०. (B) The chapter notes that scholars in the parallel line of inheritance, such as Rahul Sankrityayan and Subhadra Jha, have provided evidence that the linguistic features of these occult songs are fundamentally proto-Maithili, reflecting

the lived experience of... — Chapter 1 treats Rahul Sankrityayan as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that scholars in the parallel line of inheritance, such as Rahul Sankrityayan and Subhadra Jha, have provided evidence that the linguistic features of these occult songs are fundamentally proto-Maithili, reflecting the lived experience of... The remaining options point to different concerns and therefore do not answer this question.

५३१. **(D) The chapter notes that origins of subaltern linguistic resistance; mobility over sedentary caste order.** — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that origins of subaltern linguistic resistance; mobility over sedentary caste order. The remaining options point to different concerns and therefore do not answer this question.

५३२. **(D) The chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school.** — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. The remaining options point to different concerns and therefore do not answer this question.

५३३. **(D) Indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)...** — Chapter 2 treats Determinate Perception as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)... The remaining options point to different concerns and therefore do not answer this question.

५३४. **(C) The chapter notes that raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards.** — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards. The remaining options point to different concerns and therefore do not answer this question.

५३५. **(D) The Daughter: She married Sathe Upadhyaya of the Babhaniyam village, and their son Ratnakara is noted in genealogical records as Gangesha's grandson.** — Chapter 2 treats Sathe Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Daughter: She married Sathe Upadhyaya of the Babhaniyam village, and their son Ratnakara is noted in genealogical records as Gangesha's grandson. The remaining options point to different concerns and therefore do not answer this question.

५३६. **(D) The chapter notes that furthermore, these records identify his wife, Vallabha, as a Charmkarini (from the leather-tanning caste).1 Parallel researchers argue these facts were suppressed to maintain elite social hierarchies, describing the erasure as an...** — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that furthermore, these records identify his wife, Vallabha, as a Charmkarini (from the leather-tanning caste).1 Parallel researchers argue these facts were suppressed to maintain elite social hierarchies, describing the erasure as an... The remaining options point to different concerns and therefore do not answer this question.

५३७. **(B) The chapter notes that materials for the Study of Navya-Nyaya Logic.** — Chapter 2 treats Navya-Nyaya Logic as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh

wording, the relevant point is that the chapter notes that materials for the Study of Navya-Nyaya Logic. The remaining options point to different concerns and therefore do not answer this question.

५३८. (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). — Chapter 3 treats Ashish Anchinhar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). The remaining options point to different concerns and therefore do not answer this question.

५३९. (C) His Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that his Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language. The remaining options point to different concerns and therefore do not answer this question.

५४०. (B) His best-known verses were set to music by Hridaynath Mangeshkar and sung by Lata Mangeshkar and Asha Bhosle, giving Marathi ghazal a mass cultural reach comparable to the recorded Urdu ghazal line of inheritance. — Chapter 3 treats Hridaynath Mangeshkar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that his best-known verses were set to music by Hridaynath Mangeshkar and sung by Lata Mangeshkar and Asha Bhosle, giving Marathi ghazal a mass cultural reach comparable to the recorded Urdu ghazal line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

५४१. (B) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

५४२. (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... The remaining options point to different concerns and therefore do not answer this question.

५४३. (A) In Dalit poetry: Anger is an aesthetic category, not a flaw. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in Dalit poetry: Anger is an aesthetic category, not a flaw. The remaining options point to different concerns and therefore do not answer this question.

५४४. (C) The Dalit woman is neither merely a representative of Dalits nor merely of women -she is a third category whose experience is different from and more complex than either. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the Dalit woman is neither merely a representative of Dalits nor merely of women -she is a third category whose experience is different from and more complex than either. The remaining options point to different concerns and therefore do not answer this question.

५४५. (A) In Dalit literature, these two rasas appear rarely but not entirely absent. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh

wording, the relevant point is that in Dalit literature, these two rasas appear rarely but not entirely absent. The remaining options point to different concerns and therefore do not answer this question.

५४६. **(A) The chapter notes that it recognizes rasa theory not as a closed system of rules but as a living, evolving line of inheritance of thought about aesthetic experience.** — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that it recognizes rasa theory not as a closed system of rules but as a living, evolving line of inheritance of thought about aesthetic experience. The remaining options point to different concerns and therefore do not answer this question.

५४७. **(B) The chapter notes that he is distinct from the primal poet of Maithili, Vidyapati (pre-Jyotirishvara).** — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that he is distinct from the primal poet of Maithili, Vidyapati (pre-Jyotirishvara). The remaining options point to different concerns and therefore do not answer this question.

५४८. **(C) The Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be...** — Chapter 7 treats Jyotirishvara's Sanskrit as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be... The remaining options point to different concerns and therefore do not answer this question.

५४९. **(C) The chapter notes that shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village.** — Chapter 7 treats Avadhia Thakur as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village. The remaining options point to different concerns and therefore do not answer this question.

५५०. **(C) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.** — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant. The remaining options point to different concerns and therefore do not answer this question.

५५१. **(D) Her identification of 'madhyamarg' (middle path) as Ashok's dominant aesthetic orientation maps onto the rasa critical frame's concept of shantarasa, the rasa of philosophical equanimity, the state that arises from seeing beyond both extreme optimism and...** — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that her identification of 'madhyamarg' (middle path) as Ashok's dominant aesthetic orientation maps onto the rasa critical frame's concept of shantarasa, the rasa of philosophical equanimity, the state that arises from seeing beyond both extreme optimism and... The remaining options point to different concerns and therefore do not answer this question.

५५२. **(C) His documented contributions in two Sadeha volumes demonstrate a writer whose strengths lie in compression, irony, and contemporary social observation.** — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that his documented contributions in two Sadeha volumes demonstrate a writer whose strengths lie in compression, irony, and contemporary social observation. The remaining options point to different concerns and therefore do not answer this question.

५५३. **(A) Videha Sadeha 15 (Prelim_15): Kichu Ghazal + Aṃganāme Kucala Kauā (अंगनामे कुचरल कौआThe Crow Scratching in the Courtyard), pp.** — Chapter 9 treats Kichu Ghazal as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that videha Sadeha 15 (Prelim_15):

Kichu Ghazal + Aṃganāme Kucala Kauā (अंगनामे कुचरल कौआThe Crow Scratching in the Courtyard), pp. The remaining options point to different concerns and therefore do not answer this question.

५५४. **(B) Jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu').** — Chapter 10 treats Ravindra Thakur as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu'). The remaining options point to different concerns and therefore do not answer this question.

५५५. **(C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.** — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. The remaining options point to different concerns and therefore do not answer this question.

५५६. **(B) The chapter notes that jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of bimba, noting that image theory has been extensively discussed in…** — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of bimba, noting that image theory has been extensively discussed in... The remaining options point to different concerns and therefore do not answer this question.

५५७. **(D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion.** — Chapter 12 treats Badlait Samaj as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion. The remaining options point to different concerns and therefore do not answer this question.

५५८. **(A) His father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility.** — Chapter 13 treats Shri Krishna Chandra Mishra as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that his father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility. The remaining options point to different concerns and therefore do not answer this question.

५५९. **(B) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation.** — Chapter 13 treats Mānuṣīmahi Sa as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation. The remaining options point to different concerns and therefore do not answer this question.

५६०. **(B) His name 'Rain' is a Muslim community surname found in Mithila and the wider Bihar-UP region, and his first name Ashraf is a classical Arabic name meaning 'noble/honourable'.** — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that his name 'Rain' is a Muslim community surname found in Mithila and the wider Bihar-UP region, and his first name Ashraf is a classical Arabic name meaning 'noble/honourable'. The remaining options point to different concerns and therefore do not answer this question.

५६१. **(D) The chapter notes that centres on Arvind Thakur, Free-Spirited Voice of Maithili.** — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that centres on Arvind Thakur, Free-Spirited Voice of Maithili. The remaining options point to different concerns and therefore do not answer this question.

५६२. **(D) His self-description as 'bharatvaadi' (Indian nationalist) is interesting in this context: it signals a commitment to the constitutional vision of India, inclusive, democratic, secular, as distinct from a Hindu-nationalist or caste-supremacist vision.** — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his self-description as 'bharatvaadi' (Indian nationalist) is interesting in this context: it signals a commitment to the constitutional vision of India, inclusive, democratic, secular, as distinct from a Hindu-nationalist or caste-supremacist vision. The remaining options point to different concerns and therefore do not answer this question.

५६३. **(A) The chapter notes that nav Kavita: Core Theme: Experimentation in poetic form./ Structuralist: Break from classical meter : Fragmented poetic units /Post-Structuralist: Language resists closure / Modernist/Postmodernist: Emphasis on: Alienation /...** — Chapter 16 treats Core Theme as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that nav Kavita: Core Theme: Experimentation in poetic form./ Structuralist: Break from classical meter : Fragmented poetic units /Post-Structuralist: Language resists closure / Modernist/Postmodernist: Emphasis on: Alienation /... The remaining options point to different concerns and therefore do not answer this question.

५६४. **(C) The chapter notes that narratology: Technique, Voice, and the 'Unfinished Story' From a formal narratological perspective (drawing on Gérard Genette, Seymour Chatman, and the Russian formalists), Ashok's fiction reveals a distinctive set of strategies and...** — Chapter 16 treats Unfinished Story' From as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that narratology: Technique, Voice, and the 'Unfinished Story' From a formal narratological perspective (drawing on Gérard Genette, Seymour Chatman, and the Russian formalists), Ashok's fiction reveals a distinctive set of strategies and... The remaining options point to different concerns and therefore do not answer this question.

५६५. **(B) Ashok's Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok...** — Chapter 16 treats Ashok's Place as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that ashok's Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok... The remaining options point to different concerns and therefore do not answer this question.

५६६. **(D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.** — Chapter 17 treats Deepak Chaudhary as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. The remaining options point to different concerns and therefore do not answer this question.

५६७. **(D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships.** — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that in terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. The remaining options point to different concerns and therefore do not answer this question.

५६८. **(B) The chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: “Bhorukawa” (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one.** — Chapter 20 treats Apparatus The Bhorukawa Publication as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: “Bhorukawa” (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one. The remaining options point to different concerns and therefore do not answer this question.

५६९. **(D) In Ujāra Parbak Khoj, the title’s dhvani operation is exemplary: the expressed meaning is “a search for the festival of light”; the indicated meaning is “the poet seeks cultural and communal illumination for his people”; the suggested meaning opens onto…** — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that in Ujāra Parbak Khoj, the title’s dhvani operation is exemplary: the expressed meaning is “a search for the festival of light”; the indicated meaning is “the poet seeks cultural and communal illumination for his people”; the suggested meaning opens onto... The remaining options point to different concerns and therefore do not answer this question.

५७०. **(C) The chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate.** — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate. The remaining options point to different concerns and therefore do not answer this question.

५७१. **(A) The result: a poet of the highest calibre remained invisible to the literary establishment.** — Chapter 21 treats Kalikant Jha 'Buch' and Satyanand Pathak as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the result: a poet of the highest calibre remained invisible to the literary establishment. The remaining options point to different concerns and therefore do not answer this question.

५७२. **(C) The chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila’s Misery)…** — Chapter 21 treats Satirical Poetry as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila’s Misery)... The remaining options point to different concerns and therefore do not answer this question.

५७३. **(C) The chapter notes that nature and Landscape Poetry: Jethee Karah (The Old River Kareh), Bhadaiya Holi (Monsoon Holi), Gamay Mon Padhai (I Miss the Village), Pavas Chaumasa, Chaitee (Spring Songs).** — Chapter 21 treats Landscape Poetry as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the chapter notes that nature and Landscape Poetry: Jethee Karah (The Old River Kareh), Bhadaiya Holi (Monsoon Holi), Gamay Mon Padhai (I Miss the Village), Pavas Chaumasa, Chaitee (Spring Songs). The remaining options point to different concerns and therefore do not answer this question.

५७४. **(C) The Parallel History perspective explains this: Buch’s non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of…** — Chapter 21 treats Kalikant Jha 'Buch' and Satyanand Pathak as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the Parallel History perspective explains this: Buch’s non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of... The remaining options point to different concerns and therefore do not answer this question.

৭৩৭৫. **(D) His research has been awarded the Ashoka Fellowship and several prestigious honors.** — Chapter 22 treats Ashoka Fellowship as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that his research has been awarded the Ashoka Fellowship and several prestigious honors. The remaining options point to different concerns and therefore do not answer this question.

৭৩৫৬. **(D) The chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions.** — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions. The remaining options point to different concerns and therefore do not answer this question.

৭৩৭৩. **(B) Apart from mythological texts, legends, folklore, and folk songs, written information about the Kosi was prepared by the British.** — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that apart from mythological texts, legends, folklore, and folk songs, written information about the Kosi was prepared by the British. The remaining options point to different concerns and therefore do not answer this question.

৭৩৮৫. **(C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.** — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. The remaining options point to different concerns and therefore do not answer this question.

৭৩৯৭. **(A) The chapter notes that hell Inside the Embankments: Tragedy of 380 Villages: When embankments were built on both sides of the Kosi, the width between them ranged from 5 to 16 km.** — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that hell Inside the Embankments: Tragedy of 380 Villages: When embankments were built on both sides of the Kosi, the width between them ranged from 5 to 16 km. The remaining options point to different concerns and therefore do not answer this question.

৭৪০০. **(C) The chapter notes that politics of Knowledge and Traditional Approach: A major part of Dr.** — Chapter 22 treats Traditional Approach as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that politics of Knowledge and Traditional Approach: A major part of Dr. The remaining options point to different concerns and therefore do not answer this question.

৭৪০৭. **(C) The chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the Kosi, but a serious analysis of the consequences of the modern development model.** — Chapter 22 treats Kumar Mishra's as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the Kosi, but a serious analysis of the consequences of the modern development model. The remaining options point to different concerns and therefore do not answer this question.

৭৪০২. **(A) The situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly.** — Chapter 22 treats Sitab Diyara as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly. The remaining options point to different concerns and therefore do not answer this question.

৭৪০৩. **(D) The chapter notes that by way of a deep examination of Bihar Legislative Assembly debates, contemporary newspaper accounts, and oral histories, the story of Bihar's floods and droughts emerges not as a series of separate natural disasters, but as a…** — Chapter 22 treats Bihar Legislative Assembly as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that by

way of a deep examination of Bihar Legislative Assembly debates, contemporary newspaper accounts, and oral histories, the story of Bihar's floods and droughts emerges not as a series of separate natural disasters, but as a... The remaining options point to different concerns and therefore do not answer this question.

৭৫৪. **(B) The chapter notes that bSS argued that they were doing work at a lower cost by way of village panchayats. —** Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that bSS argued that they were doing work at a lower cost by way of village panchayats. The remaining options point to different concerns and therefore do not answer this question.

৭৫৫. **(A) The chapter notes that floods remain a fate for Bihar even today, but the history of 1953-55 warns us that rivers cannot be conquered by merely 'imprisoning' them in embankments. —** Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that floods remain a fate for Bihar even today, but the history of 1953-55 warns us that rivers cannot be conquered by merely 'imprisoning' them in embankments. The remaining options point to different concerns and therefore do not answer this question.

৭৫৬. **(D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play… —** Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... The remaining options point to different concerns and therefore do not answer this question.

৭৫৭. **(C) His critical method is essentially sociological, he reads the novel as a document of social processes, aligning with Lukács's theory of the 'type' as a crystallisation of social forces. —** Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that his critical method is essentially sociological, he reads the novel as a document of social processes, aligning with Lukács's theory of the 'type' as a crystallisation of social forces. The remaining options point to different concerns and therefore do not answer this question.

৭৫৮. **(B) The chapter notes that review of Bechan Thakur's Play 'Beṭīk Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭīk apmān āo chīnardevī') is a major critical document. —** Chapter 23 treats Bechan Thakur's Play as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that review of Bechan Thakur's Play 'Beṭīk Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭīk apmān āo chīnardevī') is a major critical document. The remaining options point to different concerns and therefore do not answer this question.

৭৫৯. **(C) The chapter places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature. —** Chapter 25 treats Hitendra Gupta as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

৭৬০. **(B) The chapter notes that 'Āba Nahi Khulata Navakā Śarābaka Dokāna', Critical Analysis This piece covers the Bihar government's policy decision to prohibit new liquor shop licences, a major social policy story in the Bihar-Jharkhand political landscape with… —** Chapter 25 treats Nahi Khulata Navakā as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that 'Āba Nahi Khulata Navakā Śarābaka Dokāna', Critical Analysis This piece covers the Bihar government's policy decision to prohibit new liquor shop licences, a major social policy story in the Bihar-Jharkhand political landscape with... The remaining options point to different concerns and therefore do not answer this question.

५९१. **(D) The chapter notes that this is a pattern noted and celebrated in multiple articles in Videha Issue 405.** — Chapter 26 treats Hitnath Jha as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that this is a pattern noted and celebrated in multiple articles in Videha Issue 405. The remaining options point to different concerns and therefore do not answer this question.

५९२. **(B) The chapter notes that centres on Hriday Narayan Jha, Complete Critical Appreciation.** — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that centres on Hriday Narayan Jha, Complete Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

५९३. **(B) The chapter notes that primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages...** — Chapter 27 treats Documented Work as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages... The remaining options point to different concerns and therefore do not answer this question.

५९४. **(C) The essay's full title signals its orientation: it is not a celebration of a living line of inheritance but a lament for an endangered one, and its purpose is simultaneously archival (to document what is being lost) and activist (to call for systematic...** — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the essay's full title signals its orientation: it is not a celebration of a living line of inheritance but a lament for an endangered one, and its purpose is simultaneously archival (to document what is being lost) and activist (to call for systematic... The remaining options point to different concerns and therefore do not answer this question.

५९५. **(A) The chapter notes that traditional: 'Karu bhava sāgara pāra he jananī...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman.** — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that traditional: 'Karu bhava sāgara pāra he jananī...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman. The remaining options point to different concerns and therefore do not answer this question.

५९६. **(B) The chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the...** — Chapter 27 treats Batahū Yādava as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the... The remaining options point to different concerns and therefore do not answer this question.

५९७. **(C) The chapter notes that pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst.** — Chapter 27 treats Folk Song Analysis Gaṅgeśa's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst. The remaining options point to different concerns and therefore do not answer this question.

५९८. **(B) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.** — Chapter 28 treats South Asian as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the

chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape. The remaining options point to different concerns and therefore do not answer this question.

५९९. (C) The chapter notes that navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangesha Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding. — Chapter 28 treats Nyāya Epistemology The Navya-Nyāya as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangesha Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding. The remaining options point to different concerns and therefore do not answer this question.

६००. (A) The Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary. The remaining options point to different concerns and therefore do not answer this question.

६०१. (A) The chapter notes that its discussion connects Jagdish Chandra Thakur 'Anil' with critical appreciation, literary history and the Videha critical frame. — Chapter 30 treats Jagdish Chandra Thakur as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Jagdish Chandra Thakur 'Anil' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

६०२. (D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to… — Chapter 30 treats Children's Festival as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to... The remaining options point to different concerns and therefore do not answer this question.

६०३. (A) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether… — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether... The remaining options point to different concerns and therefore do not answer this question.

६०४. (B) The chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk… — Chapter 30 treats Song Collection Geet Ganga as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk... The remaining options point to different concerns and therefore do not answer this question.

६०५. (B) His ghazal imagery combines classical Maithili lyric tropes, the beloved's face, monsoon evenings, the flame and moth, the sound of water, with contemporary political consciousness: the 'drunk' in the ghazal is sometimes the oppressed subject who has been… — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that his ghazal imagery combines classical Maithili lyric tropes, the beloved's face, monsoon evenings, the flame and moth, the sound of water,

with contemporary political consciousness: the 'drunk' in the ghazal is sometimes the oppressed subject who has been... The remaining options point to different concerns and therefore do not answer this question.

६०६. **(C) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila.** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila. The remaining options point to different concerns and therefore do not answer this question.

६०७. **(A) The chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the...** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the... The remaining options point to different concerns and therefore do not answer this question.

६०८. **(A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique.** — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that these include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique. The remaining options point to different concerns and therefore do not answer this question.

६०९. **(D) The chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu...** — Chapter 31 treats Outlook India's as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu... The remaining options point to different concerns and therefore do not answer this question.

६१०. **(C) The book thus serves as a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print.** — Chapter 32 treats Facebook Meta-History' as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the book thus serves as a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print. The remaining options point to different concerns and therefore do not answer this question.

६११. **(C) Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues.** — Chapter 32 treats Ravibhushan Pathak as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues. The remaining options point to different concerns and therefore do not answer this question.

६१२. **(D) The chapter notes that mishra's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K.** — Chapter 32 treats Homi K as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mishra's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and

adivasi voices even while celebrating 'Maithili culture.' Homi K. The remaining options point to different concerns and therefore do not answer this question.

६१३. **(C) The chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a… —** Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a... The remaining options point to different concerns and therefore do not answer this question.

६१४. **(A) The chapter notes that its discussion connects Kalpana Jha, Delhi with critical appreciation, literary history and the Videha critical frame. —** Chapter 33 treats Kalpana Jha as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Kalpana Jha, Delhi with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

६१५. **(B) Her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection ‘Gosaaunik Geet’ (गोसाउनिक गीत), the social-reform song-collection ‘Nashamukti Hit Gaabi Geet’ (नशामुक्ति हित गाबी गीत), the… —** Chapter 33 treats Gosaaunik Geet’ as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection ‘Gosaaunik Geet’ (गोसाउनिक गीत), the social-reform song-collection ‘Nashamukti Hit Gaabi Geet’ (नशामुक्ति हित गाबी गीत), the... The remaining options point to different concerns and therefore do not answer this question.

६१६. **(B) The explicit PDF availability of her works by way of Videha, in contrast to mainstream Maithili publishers who remain print-bound, positions Kalpana Jha firmly inside the Videha Parallel Literary Movement: the cluster of women and subaltern writers who… —** Chapter 33 treats Kalpana Jha as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the explicit PDF availability of her works by way of Videha, in contrast to mainstream Maithili publishers who remain print-bound, positions Kalpana Jha firmly inside the Videha Parallel Literary Movement: the cluster of women and subaltern writers who... The remaining options point to different concerns and therefore do not answer this question.

६१७. **(B) Her inclusion alongside Preeti Thakur, Vibha Rani, Kamini Kamayani, Susmita Pathak, Panna Jha, and Premlata Mishra Prem (as noted by Ira Mallick in Videha Parallel History Part 82) confirms her membership in the Videha women’s counter-canon. —** Chapter 33 treats Preeti Thakur as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her inclusion alongside Preeti Thakur, Vibha Rani, Kamini Kamayani, Susmita Pathak, Panna Jha, and Premlata Mishra Prem (as noted by Ira Mallick in Videha Parallel History Part 82) confirms her membership in the Videha women’s counter-canon. The remaining options point to different concerns and therefore do not answer this question.

६१८. **(B) The term derives from Sanskrit ‘go-svami’ (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or villagesite (deo-sthan). —** Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the term derives from Sanskrit ‘go-svami’ (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or villagesite (deo-sthan). The remaining options point to different concerns and therefore do not answer this question.

६१९. **(B) The genre distinction is crucial: geet (song) in Maithili carries a different generic status from kavita (poem). —** Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the genre distinction is crucial: geet (song) in Maithili carries a

different generic status from kavita (poem). The remaining options point to different concerns and therefore do not answer this question.

६२०. **(C) The chapter notes that by choosing the geet form for her devotional work, Kalpana Jha positions herself inside the orally grounded folkreligious line of inheritance rather than the textually oriented mainstream literary line of inheritance.** — Chapter 33 treats Kalpana Jha as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that by choosing the geet form for her devotional work, Kalpana Jha positions herself inside the orally grounded folkreligious line of inheritance rather than the textually oriented mainstream literary line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६२१. **(C) The chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent…** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent... The remaining options point to different concerns and therefore do not answer this question.

६२२. **(A) In Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramaāa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the…** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that in Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramaāa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the... The remaining options point to different concerns and therefore do not answer this question.

६२३. **(C) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that they are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction. The remaining options point to different concerns and therefore do not answer this question.

६२४. **(B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). The remaining options point to different concerns and therefore do not answer this question.

६२५. **(C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory.** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that lullabies as a genre present a distinctive challenge to literary theory. The remaining options point to different concerns and therefore do not answer this question.

६२६. **(D) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient…** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the

tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient... The remaining options point to different concerns and therefore do not answer this question.

६२७. **(C) The preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record.** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record. The remaining options point to different concerns and therefore do not answer this question.

६२८. **(D) Her own work thus participates in the Videha Parallel History critical frame's recovery of women's literary voices, and Kalpana Jha's translation of her travel narrative extends this recovery into the Hindi-reading sphere.** — Chapter 33 treats Kalpana Jha's as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her own work thus participates in the Videha Parallel History critical frame's recovery of women's literary voices, and Kalpana Jha's translation of her travel narrative extends this recovery into the Hindi-reading sphere. The remaining options point to different concerns and therefore do not answer this question.

६२९. **(A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... The remaining options point to different concerns and therefore do not answer this question.

६३०. **(B) The chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers...** — Chapter 33 treats Maithil Brahman as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers... The remaining options point to different concerns and therefore do not answer this question.

६३१. **(A) Her choice of the song-geet form rather than kavita (poem) or katha (story) is itself a positioning inside the Maithili literary field: songs are considered a lower-prestige form than 'proper' literary poetry, associated with women's domestic and religious...** — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her choice of the song-geet form rather than kavita (poem) or katha (story) is itself a positioning inside the Maithili literary field: songs are considered a lower-prestige form than 'proper' literary poetry, associated with women's domestic and religious... The remaining options point to different concerns and therefore do not answer this question.

६३२. **(C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...** — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... The remaining options point to different concerns and therefore do not answer this question.

६३३. **(C) Thematic Synthesis: Kamal's Vision of Mithila and the World 11.** — Chapter 35 treats Thematic Synthesis as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the

relevant point is that thematic Synthesis: Kamal's Vision of Mithila and the World 11. The remaining options point to different concerns and therefore do not answer this question.

६३४. (B) The chapter notes that kamal's earlier collection Baat Ekperiya (बाट एकपेरिया, Kavita Sangraha, 2015) established him as a poet with a distinct voice in contemporary Maithili poetry; Kamal-Taal represents his fuller engagement with the specifically musical... — Chapter 35 treats Baat Ekperiya as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that kamal's earlier collection Baat Ekperiya (बाट एकपेरिया, Kavita Sangraha, 2015) established him as a poet with a distinct voice in contemporary Maithili poetry; Kamal-Taal represents his fuller engagement with the specifically musical... The remaining options point to different concerns and therefore do not answer this question.

६३५. (B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music. The remaining options point to different concerns and therefore do not answer this question.

६३६. (D) The Mithila Sanskriti Parishad, Kolkata, his publisher, is precisely such an institutional mechanism: a cultural organisation of the Kolkata Maithili diaspora dedicated to the preservation and promotion of Maithili language and culture far from the homeland. — Chapter 35 treats Kolkata Maithili as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Mithila Sanskriti Parishad, Kolkata, his publisher, is precisely such an institutional mechanism: a cultural organisation of the Kolkata Maithili diaspora dedicated to the preservation and promotion of Maithili language and culture far from the homeland. The remaining options point to different concerns and therefore do not answer this question.

६३७. (D) The first ends with the poet's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', establishing the poet's voice as a humble petitioner before the deity. — Chapter 35 treats Sakal Kamal as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the first ends with the poet's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', establishing the poet's voice as a humble petitioner before the deity. The remaining options point to different concerns and therefore do not answer this question.

६३८. (A) The fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's... — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's... The remaining options point to different concerns and therefore do not answer this question.

६३९. (C) These songs are specifically embedded in the Mithila-centric Ramayan line of inheritance that regards Janaki (Sita) as the daughter of the Mithila soil. — Chapter 35 treats Mithila-centric Ramayan as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that these songs are specifically embedded in the Mithila-centric Ramayan line of inheritance that regards Janaki (Sita) as the daughter of the Mithila soil. The remaining options point to different concerns and therefore do not answer this question.

६४०. (C) The chapter notes that kamal's five Nachhari songs celebrate Shiva as Bholanath, Digambar (skyclad), the bhang-drinking ascetic who marries the beautiful Gauri despite his apparent unsuitability, a genre of comic-devotional song unique to Mithila. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that kamal's five Nachhari songs celebrate Shiva as Bholanath, Digambar (skyclad), the bhang-drinking ascetic who marries the

beautiful Gauri despite his apparent unsuitability, a genre of comic-devotional song unique to Mithila. The remaining options point to different concerns and therefore do not answer this question.

६४१. **(A) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance. —** Chapter 35 treats Maiya Maina's as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६४२. **(B) These are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women. —** Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that these are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women. The remaining options point to different concerns and therefore do not answer this question.

६४३. **(D) The chapter notes that t h e G e e t (S o n g, P o e m) a s L i t e r a r y Fo r m : I n d i a n T h e o r e t i c a l F r a m e w o r k 4.1 Rasa Theory and the Lyric Emotion Bharata Muni's Natyashastra (c. —** Chapter 35 treats Rasa Theory as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that t h e G e e t (S o n g, P o e m) a s L i t e r a r y Fo r m : I n d i a n T h e o r e t i c a l F r a m e w o r k 4.1 Rasa Theory and the Lyric Emotion Bharata Muni's Natyashastra (c. The remaining options point to different concerns and therefore do not answer this question.

६४४. **(C) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon… —** Chapter 35 treats Shringara Rasa as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon... The remaining options point to different concerns and therefore do not answer this question.

६४५. **(C) The chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal… —** Chapter 35 treats Classical Music as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal... The remaining options point to different concerns and therefore do not answer this question.

६४६. **(D) The chapter notes that kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular. —** Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular. The remaining options point to different concerns and therefore do not answer this question.

६४७. **(A) The chapter notes that postcolonial Criticism (Frantz Fanon, Homi Bhabha, Gayatri Spivak, Edward Said) addresses the double marginalization of Maithili literature: first, as a regional language overshadowed by Hindi in the Indian national imaginary; second… —** Chapter 36 treats Frantz Fanon as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Criticism (Frantz Fanon, Homi Bhabha, Gayatri Spivak, Edward Said) addresses the double marginalization of

Maithili literature: first, as a regional language overshadowed by Hindi in the Indian national imaginary; second... The remaining options point to different concerns and therefore do not answer this question.

६४८. **(C) Abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement. —** Chapter 37 treats Abara Nahitan The as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement. The remaining options point to different concerns and therefore do not answer this question.

६४९. **(B) The chapter notes that this is precisely the kind of question that Navya Nyaya technique (discussed below) is equipped to resolve. —** Chapter 38 treats Dr. Kirtinath Jha as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that this is precisely the kind of question that Navya Nyaya technique (discussed below) is equipped to resolve. The remaining options point to different concerns and therefore do not answer this question.

६५०. **(C) His father, Shri Sitanand Ray ('Nandu'), and mother, Shrimati Anupama Devi, provided a domestic environment marked by the oral traditions of Maithili speech and song. —** Chapter 39 treats Shri Sitanand Ray as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that his father, Shri Sitanand Ray ('Nandu'), and mother, Shrimati Anupama Devi, provided a domestic environment marked by the oral traditions of Maithili speech and song. The remaining options point to different concerns and therefore do not answer this question.

६५१. **(A) In Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). —** Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that in Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). The remaining options point to different concerns and therefore do not answer this question.

६५२. **(D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market... —** Chapter 40 treats Sarban Bābū as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market... The remaining options point to different concerns and therefore do not answer this question.

६५३. **(C) The chapter notes that structural and Imagistic Analysis The poem opens with a triple refrain, "Naih bisaraicha... naih bisaraicha / Eko palak lel naih bisaraicha", that functions as a formal anaphora binding the poem's three movements together. —** Chapter 40 treats Imagistic Analysis The as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that structural and Imagistic Analysis The poem opens with a triple refrain, "Naih bisaraicha... naih bisaraicha / Eko palak lel naih bisaraicha", that functions as a formal anaphora binding the poem's three movements together. The remaining options point to different concerns and therefore do not answer this question.

६५४. **(A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. —** Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. The remaining options point to different concerns and therefore do not answer this question.

६५५. **(B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T.** — Chapter 42 treats Watson Higher Secondary School as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. The remaining options point to different concerns and therefore do not answer this question.

६५६. **(D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer. The remaining options point to different concerns and therefore do not answer this question.

६५७. **(A) Institutional affiliations: Founder of the organisation Mithilakshar (1983).** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that institutional affiliations: Founder of the organisation Mithilakshar (1983). The remaining options point to different concerns and therefore do not answer this question.

६५८. **(A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor.** — Chapter 42 treats Anand Mishra as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that his plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. The remaining options point to different concerns and therefore do not answer this question.

६५९. **(A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.** — Chapter 42 treats Chheddi Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. The remaining options point to different concerns and therefore do not answer this question.

६६०. **(C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers. The remaining options point to different concerns and therefore do not answer this question.

६६१. **(B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant...** — Chapter 42 treats Loangia Miarchai as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant... The remaining options point to different concerns and therefore do not answer this question.

६६२. **(A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of

holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and... The remaining options point to different concerns and therefore do not answer this question.

६६३. **(A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).** — Chapter 42 treats Fifth International Maithili Theatre Festival as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising). The remaining options point to different concerns and therefore do not answer this question.

६६४. **(C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama. The remaining options point to different concerns and therefore do not answer this question.

६६५. **(C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. The remaining options point to different concerns and therefore do not answer this question.

६६६. **(B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance.** — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६६७. **(C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context.** — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. The remaining options point to different concerns and therefore do not answer this question.

६६८. **(D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge.** — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge. The remaining options point to different concerns and therefore do not answer this question.

६६९. **(C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation…** — Chapter 42 treats Kusum Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation... The remaining options point to different concerns and therefore do not answer this question.

६७०. **(B) The chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.** — Chapter 42 treats Buli Kanya Bani Gelahu as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that

the chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

६७१. **(D) Abhilasha (Longing) A poem in Videha Sadeha 34, p. —** Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that abhilasha (Longing) A poem in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

६७२. **(C) The chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the... —** Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the... The remaining options point to different concerns and therefore do not answer this question.

६७३. **(D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. —** Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. The remaining options point to different concerns and therefore do not answer this question.

६७४. **(D) In Nepal he launched the quarterly 'Maithili' (Maithili Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge. —** Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that in Nepal he launched the quarterly 'Maithili' (Maithili Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge. The remaining options point to different concerns and therefore do not answer this question.

६७५. **(D) The chapter notes that he was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship. —** Chapter 44 treats Prime Minister Matrika Prasad Koirala as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship. The remaining options point to different concerns and therefore do not answer this question.

६७६. **(D) His position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation... —** Chapter 44 treats Truman Capote's as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that his position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation... The remaining options point to different concerns and therefore do not answer this question.

६७७. **(C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance. —** Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६७८. **(A) The chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories). —** Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording,

the relevant point is that the chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories). The remaining options point to different concerns and therefore do not answer this question.

६७९. **(D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method.** — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. The remaining options point to different concerns and therefore do not answer this question.

६८०. **(C) The chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are…** — Chapter 50 treats Said Gayatri Chakravorty Spivak's as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are... The remaining options point to different concerns and therefore do not answer this question.

६८१. **(B) The chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature.** — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

६८२. **(C) His work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X).** — Chapter 51 treats Pallavi Prakashan as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that his work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X). The remaining options point to different concerns and therefore do not answer this question.

६८३. **(C) The chapter notes that women’s College (Magadh University), Patna, from which she retired in 2008.** — Chapter 53 treats Magadh University as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that women’s College (Magadh University), Patna, from which she retired in 2008. The remaining options point to different concerns and therefore do not answer this question.

६८४. **(B) The chapter notes that she was an active member of Maithili Mahila Sangh, Patna, serving successively as member, secretary, vice-president, president, and adviser, shaping it into one of the most effective Maithili women’s organisations.** — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that she was an active member of Maithili Mahila Sangh, Patna, serving successively as member, secretary, vice-president, president, and adviser, shaping it into one of the most effective Maithili women’s organisations. The remaining options point to different concerns and therefore do not answer this question.

६८५. **(A) A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation inside the broader arc of the Mithila-Maithili movement from the 1950s by way of the 2000s.** — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that a memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation inside the broader arc of the Mithila-Maithili movement from the 1950s by way of the 2000s. The remaining options point to different concerns and therefore do not answer this question.

६८६. **(D) The collection features stories of women navigating patriarchal constraints with aspiration and agency; the opening story ‘Gayatri, Shipra, Shruti aa Manjit San Bucchhiya Sabhak Man Ke Bujhbaak Aagraha’ sets the tone for psychological realism with social…** — Chapter 53 treats Manjit San Bucchhiya Sabhak Man as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the

collection features stories of women navigating patriarchal constraints with aspiration and agency; the opening story ‘Gayatri, Shipra, Shruti aa Manjit San Bucchhiya Sabhak Man Ke Bujhbaak Aagraha’ sets the tone for psychological realism with social... The remaining options point to different concerns and therefore do not answer this question.

६८७. **(A) The immediate feedback loop, writing a ghazal, posting it online, receiving responses from other poets and readers, revising based on technical criticism, constituted the laboratory of formal training that made the print collections possible.** — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the immediate feedback loop, writing a ghazal, posting it online, receiving responses from other poets and readers, revising based on technical criticism, constituted the laboratory of formal training that made the print collections possible. The remaining options point to different concerns and therefore do not answer this question.

६८८. **(D) The chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother…** — Chapter 55 treats Sri Pitambar Jha as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother... The remaining options point to different concerns and therefore do not answer this question.

६८९. **(C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.** — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. The remaining options point to different concerns and therefore do not answer this question.

६९०. **(D) The chapter places Pradeep Pushpa inside the wider parallel history of Maithili literature.** — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter places Pradeep Pushpa inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

६९१. **(A) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography.** — Chapter 56 treats Formation Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography. The remaining options point to different concerns and therefore do not answer this question.

६९२. **(C) The chapter notes that 'Gītakāra Rāmlocana Ṭhākura' (गीतकार रामलोचन ठाकुर), Videha Sadeha 24, pages 133-136.** — Chapter 56 treats Gītakāra Rāmlocana as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 'Gītakāra Rāmlocana Ṭhākura' (गीतकार रामलोचन ठाकुर), Videha Sadeha 24, pages 133-136. The remaining options point to different concerns and therefore do not answer this question.

६९३. **(C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and…** — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and... The remaining options point to different concerns and therefore do not answer this question.

६९४. (C) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha). — Chapter 57 treats Archival Contribution as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha). The remaining options point to different concerns and therefore do not answer this question.

६९५. (D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book... The remaining options point to different concerns and therefore do not answer this question.

६९६. (B) The title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region. — Chapter 58 treats Ijoriyak Angaithi Mor as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region. The remaining options point to different concerns and therefore do not answer this question.

६९७. (C) Her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili literature: one that is inclusive of lower-caste, women, and non-elite voices. — Chapter 58 treats Gajendra Thakur as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili literature: one that is inclusive of lower-caste, women, and non-elite voices. The remaining options point to different concerns and therefore do not answer this question.

६९८. (C) His father was the late Surya Narayan Mishra and his mother the late Dayakashi Devi, names that recur with affective significance in his memoir and autobiographical fiction, anchoring his literary imagination in the soil of Mithila, the ancient cultural... — Chapter 59 treats Surya Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that his father was the late Surya Narayan Mishra and his mother the late Dayakashi Devi, names that recur with affective significance in his memoir and autobiographical fiction, anchoring his literary imagination in the soil of Mithila, the ancient cultural... The remaining options point to different concerns and therefore do not answer this question.

६९९. (A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. — Chapter 59 treats Gajendra Thakur as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. The remaining options point to different concerns and therefore do not answer this question.

७००. (D) The chapter notes that sanyog, 'Coincidence': a collection of short stories in Maithili. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that sanyog, 'Coincidence': a collection of short stories in Maithili. The remaining options point to different concerns and therefore do not answer this question.

७०१. (D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that against this

background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... The remaining options point to different concerns and therefore do not answer this question.

৬০২. **(C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. —** Chapter 60 treats Gangesa Upadhyaya as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. The remaining options point to different concerns and therefore do not answer this question.

৬০৩. **(B) His literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravanī gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage. —** Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravanī gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage. The remaining options point to different concerns and therefore do not answer this question.

৬০৪. **(D) The chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion. —** Chapter 62 treats Dalita Chī Hama' as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion. The remaining options point to different concerns and therefore do not answer this question.

৬০৫. **(D) The chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics. —** Chapter 63 treats Hindi-blended Maithili as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics. The remaining options point to different concerns and therefore do not answer this question.

৬০৬. **(D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c. —** Chapter 63 treats Kuntaka's Vakroktijīvita as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c. The remaining options point to different concerns and therefore do not answer this question.

৬০৭. **(A) The Grammatical line of inheritance Survey The opening chapter is itself a contribution to the historiography of Maithili linguistics. —** Chapter 64 treats Survey The as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the Grammatical line of inheritance Survey The opening chapter is itself a contribution to the historiography of Maithili linguistics. The remaining options point to different concerns and therefore do not answer this question.

৬০৮. **(C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s. —** Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s. The remaining options point to different concerns and therefore do not answer this question.

৬০৯. **(B) The relationship between the couplet and the song is not merely sequential but epistemological: the couplet poses the problem (the sādhya, the 'to-be-proved' proposition in Navya-Nyāya logical terms) and the song constructs the argument, adduces the... —** Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the relationship between the couplet and the song is not merely sequential but epistemological: the couplet poses the problem (the

sādhya, the 'to-be-proved' proposition in Navya-Nyāya logical terms) and the song constructs the argument, adduces the... The remaining options point to different concerns and therefore do not answer this question.

७१०. (D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. — Chapter 65 treats Ecological Activist One as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. The remaining options point to different concerns and therefore do not answer this question.

७११. (D) Jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and... The remaining options point to different concerns and therefore do not answer this question.

७१२. (C) The chapter notes that preface: The Significance of Ramesh in Maithili Literature Maithili, one of the twenty-two constitutionally recognised languages of India and a language whose written literary line of inheritance stretches back to the Charyāpadas of… — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that preface: The Significance of Ramesh in Maithili Literature Maithili, one of the twenty-two constitutionally recognised languages of India and a language whose written literary line of inheritance stretches back to the Charyāpadas of... The remaining options point to different concerns and therefore do not answer this question.

७१३. (D) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that a special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice. The remaining options point to different concerns and therefore do not answer this question.

७१४. (A) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women’s poetry. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women’s poetry. The remaining options point to different concerns and therefore do not answer this question.

७१५. (C) The chapter notes that why should the neglect or insult of women poets collected until 2004 AD by the then critic-circle not be considered? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that why should the neglect or insult of women poets collected until 2004 AD by the then critic-circle not be considered? The remaining options point to different concerns and therefore do not answer this question.

७१६. (C) In such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society? ..... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society? ..... The remaining options point to different concerns and therefore do not answer this question.

७१७. (C) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the

relevant point is that another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city. The remaining options point to different concerns and therefore do not answer this question.

৩১৮. **(C) The chapter notes that caste and Marginalization: A major critique is made regarding the lack of Dalit and Muslim women’s voices in Maithili literature. —** Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that caste and Marginalization: A major critique is made regarding the lack of Dalit and Muslim women’s voices in Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

৩১৯. **(B) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production. —** Chapter 67 treats Dalit Critical Perspectives Feminist as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production. The remaining options point to different concerns and therefore do not answer this question.

৩২০. **(B) The chapter notes that story : "A Handful of Tears" (Summary) The narrative explores the life of Hema, a poor rural laborer. —** Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that story : "A Handful of Tears" (Summary) The narrative explores the life of Hema, a poor rural laborer. The remaining options point to different concerns and therefore do not answer this question.

৩২১. **(B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1. —** Chapter 69 treats Two Annas Selected Hymn Translations as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1. The remaining options point to different concerns and therefore do not answer this question.

৩২২. **(C) The chapter notes that western Literary Criticism Formalism: The structure adheres to traditional Ragas (musical modes) such as Rekhta, Dhrupad, and Bhairavi. —** Chapter 69 treats Literary Criticism Formalism as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that western Literary Criticism Formalism: The structure adheres to traditional Ragas (musical modes) such as Rekhta, Dhrupad, and Bhairavi. The remaining options point to different concerns and therefore do not answer this question.

৩২৩. **(B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya... —** Chapter 70 treats Recognition Bhasha-Bharati Samman as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya... The remaining options point to different concerns and therefore do not answer this question.

৩২৪. **(C) The chapter notes that shortly thereafter, Umesh Mandal introduced Sahu to Gajendra Thakur, editor of Videha. —** Chapter 71 treats Umesh Mandal as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that shortly thereafter, Umesh Mandal introduced Sahu to Gajendra Thakur, editor of Videha. The remaining options point to different concerns and therefore do not answer this question.

৩২৫. **(C) The headmaster’s gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection’s social philosophy.** — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the headmaster’s gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection’s social philosophy. The remaining options point to different concerns and therefore do not answer this question.

৩২৬. **(A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna...** — Chapter 73 treats Last Rites Haridwar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna... The remaining options point to different concerns and therefore do not answer this question.

৩২৭. **(B) The chapter notes that it represents the most comprehensive scholarly and testimonial assessment of his life and work yet assembled, drawing on essays, critical reviews, personal reminiscences, and formal assessments by critics including Pradeep Pushpa...** — Chapter 73 treats Pradeep Pushpa as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it represents the most comprehensive scholarly and testimonial assessment of his life and work yet assembled, drawing on essays, critical reviews, personal reminiscences, and formal assessments by critics including Pradeep Pushpa... The remaining options point to different concerns and therefore do not answer this question.

৩২৮. **(B) The chapter notes that l i t e r a r y C a r e e r a n d P u b l i s h e d Wo r k s 3.1 Published Books (Chronological) Ravindra Nath Thakur published nineteen volumes across Maithili and Hindi, spanning song collections, experimental verse, a novel, a...** — Chapter 73 treats Published Books as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that l i t e r a r y C a r e e r a n d P u b l i s h e d Wo r k s 3.1 Published Books (Chronological) Ravindra Nath Thakur published nineteen volumes across Maithili and Hindi, spanning song collections, experimental verse, a novel, a... The remaining options point to different concerns and therefore do not answer this question.

৩২৯. **(D) The chapter notes that he served as lyricist, co-director, and screenplay writer.** — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he served as lyricist, co-director, and screenplay writer. The remaining options point to different concerns and therefore do not answer this question.

৩৩০. **(B) The chapter notes that ravindra’s songs will bring a new age to Maithili music.” He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an Ayurveda-based telefilm, Aayurveda Ki Amar Kahani.** — Chapter 73 treats Aayurveda Ki Amar Kahani as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ravindra’s songs will bring a new age to Maithili music.” He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an Ayurveda-based telefilm, Aayurveda Ki Amar Kahani. The remaining options point to different concerns and therefore do not answer this question.

৩৩১. **(C) The two immediately formed a duo, and from approximately 1966-1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural circuit.** — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the two immediately formed a duo, and from approximately 1966-1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural circuit. The remaining options point to different concerns and therefore do not answer this question.

৩৩২. (C) The chapter undertakes a comprehensive examination of how Renu wove the cultural fabric of Mithila and the linguistic texture of Maithili into the body of his Hindi literature. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter undertakes a comprehensive examination of how Renu wove the cultural fabric of Mithila and the linguistic texture of Maithili into the body of his Hindi literature. The remaining options point to different concerns and therefore do not answer this question.

৩৩৩. (B) The designation of Hindi as the official language of Bihar, and the subsequent marginalization of Maithili in education and administration, created a situation in which Maithili speakers were required to write in Hindi for any official or literary purpose. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the designation of Hindi as the official language of Bihar, and the subsequent marginalization of Maithili in education and administration, created a situation in which Maithili speakers were required to write in Hindi for any official or literary purpose. The remaining options point to different concerns and therefore do not answer this question.

৩৩৪. (A) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge. The remaining options point to different concerns and therefore do not answer this question.

৩৩৫. (D) The repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement. The remaining options point to different concerns and therefore do not answer this question.

৩৩৬. (C) The chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics. The remaining options point to different concerns and therefore do not answer this question.

৩৩৭. (B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

৩৩৮. (D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that prefatory Note on the Videha Parallel History critical frame II. The remaining options point to different concerns and therefore do not answer this question.

৩৩৯. (D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. — Chapter 78 treats Children's Literature as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. The remaining options point to different concerns and therefore do not answer this question.

৬৪০. **(B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...** — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

৬৪১. **(A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk...** — Chapter 78 treats Sahitya Akademi as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk... The remaining options point to different concerns and therefore do not answer this question.

৬৪২. **(C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c.** — Chapter 78 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. The remaining options point to different concerns and therefore do not answer this question.

৬৪৩. **(A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. The remaining options point to different concerns and therefore do not answer this question.

৬৪৪. **(B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. The remaining options point to different concerns and therefore do not answer this question.

৬৪৫. **(B) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...** — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s 'L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades... The remaining options point to different concerns and therefore do not answer this question.

৬৪৬. **(B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras').** — Chapter 78 treats Shree Sayin Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). The remaining options point to different concerns and therefore do not answer this question.

৬৪৭. **(B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This).** — Chapter 78 treats Prashna Ee Uthaiye as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and

Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). The remaining options point to different concerns and therefore do not answer this question.

৬৪৮. **(B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. The remaining options point to different concerns and therefore do not answer this question.

৬৪৯. **(A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.** — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that in Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice. The remaining options point to different concerns and therefore do not answer this question.

৬৫০. **(D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.** — Chapter 78 treats Anandavardhana Anandavardhana's Dhvanyāloka as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

৬৫১. **(D) The chapter notes that singh begins from the foundational proposition that literature is ‘the accumulated repository of knowledge’ (‘gyaan raashik sanchit kosh’), and that periodisation is necessary for systematic study, while acknowledging that the…** — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that singh begins from the foundational proposition that literature is ‘the accumulated repository of knowledge’ (‘gyaan raashik sanchit kosh’), and that periodisation is necessary for systematic study, while acknowledging that the... The remaining options point to different concerns and therefore do not answer this question.

৬৫২. **(B) The essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim ‘Yatra Naaaryastu Poojyante Ramante…** — Chapter 79 treats Yatra Naaaryastu Poojyante Ramante as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim ‘Yatra Naaaryastu Poojyante Ramante... The remaining options point to different concerns and therefore do not answer this question.

৬৫৩. **(A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili…** — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili... The remaining options point to different concerns and therefore do not answer this question.

৬৫৪. **(A) The chapter notes that 25) 2.4, Kalpana Jha: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak: Shardindu Chaudhary' (pp.** — Chapter 81 treats Kalpana Jha as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that 25)

2.4, Kalpana Jha: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak: Shardindu Chaudhary' (pp. The remaining options point to different concerns and therefore do not answer this question.

७५५. **(C) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.** — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that these poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song. The remaining options point to different concerns and therefore do not answer this question.

७५६. **(D) His Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sāṃ Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām̃ (We/I, the first-person plural assertion)...** — Chapter 84 treats Gīta Sā as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sāṃ Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām̃ (We/I, the first-person plural assertion)... The remaining options point to different concerns and therefore do not answer this question.

७५७. **(A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record.** — Chapter 84 treats Ke Dastāveza as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record. The remaining options point to different concerns and therefore do not answer this question.

७५८. **(D) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādīka Gīta | Sadeha 10...** — Chapter 84 treats ANIL MALLIK as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that aNIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādīka Gīta | Sadeha 10... The remaining options point to different concerns and therefore do not answer this question.

७५९. **(D) The chapter notes that dādīka Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the line of inheritance of the grandmother's oral transmission of folk culture, the role that Maithili's women's oral line of...** — Chapter 84 treats Grandmother's Song as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that dādīka Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the line of inheritance of the grandmother's oral transmission of folk culture, the role that Maithili's women's oral line of... The remaining options point to different concerns and therefore do not answer this question.

७६०. **(B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.** — Chapter 84 treats Parallel History as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge. The remaining options point to different concerns and therefore do not answer this question.

७६१. **(C) The chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of**

consciousness and the body as the… — Chapter 84 treats Hama Deha as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of consciousness and the body as the... The remaining options point to different concerns and therefore do not answer this question.

৩৬২. (A) His critical writings include Badalait Swar (2011), Maithili Upanyas ki Aalochana (2021), and Vishleshan (2022). — Chapter 85 treats Badalait Swar as part of its larger discussion of Shivshankar Sriniwas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his critical writings include Badalait Swar (2011), Maithili Upanyas ki Aalochana (2021), and Vishleshan (2022). The remaining options point to different concerns and therefore do not answer this question.

৩৬৩. (B) The farmers were still ploughing the fields, but without the colourful birds, this Mithila did not seem like that Mithila anymore. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the farmers were still ploughing the fields, but without the colourful birds, this Mithila did not seem like that Mithila anymore. The remaining options point to different concerns and therefore do not answer this question.

৩৬৪. (B) The chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales. The remaining options point to different concerns and therefore do not answer this question.

৩৬৫. (A) The writer does not have control over the text. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the writer does not have control over the text. The remaining options point to different concerns and therefore do not answer this question.

৩৬৬. (A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. The remaining options point to different concerns and therefore do not answer this question.

৩৬৭. (A) And this prior knowledge of meaning also depends on the reader's prior history and contemporary critical theories and ideologies; all these are parts of culture, so how can they be kept away from the structure? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and this prior knowledge of meaning also depends on the reader's prior history and contemporary critical theories and ideologies; all these are parts of culture, so how can they be kept away from the structure? The remaining options point to different concerns and therefore do not answer this question.

৩৬৮. (C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive… — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... The remaining options point to different concerns and therefore do not answer this question.

৬৬৯. (D) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum. — Chapter 88 treats Pāṭhak Jī as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum. The remaining options point to different concerns and therefore do not answer this question.

৬৬০. (B) The chapter notes that lalbabu tries to get rid of Karuna by way of Paragas, but his wife is disturbed by hearing two words, "See, you'll be destroyed." Malay and Ajit are in the village during the hot summer. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that lalbabu tries to get rid of Karuna by way of Paragas, but his wife is disturbed by hearing two words, "See, you'll be destroyed." Malay and Ajit are in the village during the hot summer. The remaining options point to different concerns and therefore do not answer this question.

৬৬১. (C) The chapter notes that but Gāmbālī had no connection with her old in-laws' family in this village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but Gāmbālī had no connection with her old in-laws' family in this village. The remaining options point to different concerns and therefore do not answer this question.

৬৬২. (A) The chapter notes that but when he went to the courtyards of young women, it was something to see. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but when he went to the courtyards of young women, it was something to see. The remaining options point to different concerns and therefore do not answer this question.

৬৬৩. (C) The chapter notes that women of the category of 'Babi', 'Mai', 'Pius' used to say, 'How does he practice medicine, being so shameless?' Gyanchan was a lover of songs. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that women of the category of 'Babi', 'Mai', 'Pius' used to say, 'How does he practice medicine, being so shameless?' Gyanchan was a lover of songs. The remaining options point to different concerns and therefore do not answer this question.

৬৬৪. (C) The chapter notes that he had laid hands on a Brahmin; the village would become a mess; would there be a 'bhar-changera' (commotion) or a 'bhar-daur' (excommunication)? — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he had laid hands on a Brahmin; the village would become a mess; would there be a 'bhar-changera' (commotion) or a 'bhar-daur' (excommunication)? The remaining options point to different concerns and therefore do not answer this question.

৬৬৫. (A) The chapter notes that gām Sadhbā Hoit Achhi (The Village is Getting Settled) A story in epistolary style. — Chapter 88 treats Sadhbā Hoit Achhi as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that gām Sadhbā Hoit Achhi (The Village is Getting Settled) A story in epistolary style. The remaining options point to different concerns and therefore do not answer this question.

৬৬৬. (B) The chapter notes that mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education. The remaining options point to different concerns and therefore do not answer this question.

৬৬৭. (C) The chapter notes that creative Works: Poetry, Ghazal, and Fiction o Early Interventions (Hastkṣep, Sākhi) o Apocalypse and Love (Pralaya Rahasya, Duniyā Ghar Mehman) o The COVID Diary (Dharāśāyī Hebāk Samay) o The Maithili Ghazal (Apan Yudhak Sākṣya) o... — Chapter 89 treats Early Interventions as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that creative Works: Poetry, Ghazal, and Fiction o Early Interventions (Hastkṣep, Sākhi) o Apocalypse and Love (Pralaya Rahasya, Duniyā Ghar Mehman) o The COVID Diary (Dharāśāyī Hebāk Samay) o The Maithili Ghazal (Apan Yudhak Sākṣya) o... The remaining options point to different concerns and therefore do not answer this question.

৬৬৮. **(A) The Meter Controversy Viyogi’s Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings’ works, and saint poetry.** — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the Meter Controversy Viyogi’s Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings’ works, and saint poetry. The remaining options point to different concerns and therefore do not answer this question.

৬৬৯. **(C) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.** — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance. The remaining options point to different concerns and therefore do not answer this question.

৬৭০. **(B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...** — Chapter 91 treats Mithilaak Naari as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same... The remaining options point to different concerns and therefore do not answer this question.

৬৭১. **(D) The poem documents the multiple layers of a Maithili woman's life, agricultural labour, domestic oppression, and the cultural line of inheritance of women's songs (sohar at birth, samadain at marriage), without romanticising any layer.** — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the poem documents the multiple layers of a Maithili woman's life, agricultural labour, domestic oppression, and the cultural line of inheritance of women's songs (sohar at birth, samadain at marriage), without romanticising any layer. The remaining options point to different concerns and therefore do not answer this question.

৬৭২. **(A) The Paswan community man who is accused of being at the wrong place in the wrong time; the Dalit woman labelled 'characterless' for rescuing an abandoned infant; the poor boy whose school education is interrupted by a rich man's manipulation, these are the...** — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the Paswan community man who is accused of being at the wrong place in the wrong time; the Dalit woman labelled 'characterless' for rescuing an abandoned infant; the poor boy whose school education is interrupted by a rich man's manipulation, these are the... The remaining options point to different concerns and therefore do not answer this question.

৬৭৩. **(B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).** — Chapter 91 treats Raman Master as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). The remaining options point to different concerns and therefore do not answer this question.

৬৭৪. **(A) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.** — Chapter 92 treats Rani's Bhāg Rau as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. The remaining options point to different concerns and therefore do not answer this question.

৬৭৫. **(D) The chapter notes that d The Videha Parallel History critical frame The Videha Parallel History critical frame, developed by Gajendra Thakur in his role as editor of Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal**

(launched 2004… — Chapter 92 treats Gajendra Thakur as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that d The Videha Parallel History critical frame The Videha Parallel History critical frame, developed by Gajendra Thakur in his role as editor of Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal (launched 2004... The remaining options point to different concerns and therefore do not answer this question.

৬৫৪. **(C) The writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition. —** Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition. The remaining options point to different concerns and therefore do not answer this question.

৬৫৬. **(B) The chapter notes that this multimedia approach is not merely aesthetic; it is a strategic response to the declining literacy in the original Tirhuta script and the "invasion" of Hindi and Nepali media. —** Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that this multimedia approach is not merely aesthetic; it is a strategic response to the declining literacy in the original Tirhuta script and the "invasion" of Hindi and Nepali media. The remaining options point to different concerns and therefore do not answer this question.

৬৫৫. **(D) The Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege. —** Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege. The remaining options point to different concerns and therefore do not answer this question.

৬৫৭. **(C) The chapter notes that this activist dimension of Utpal’s career, the use of democratic legal instruments to challenge literary gatekeeping, positions him as both a creative writer and a cultural reformer, a dual identity that inflects every dimension of… —** Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this activist dimension of Utpal’s career, the use of democratic legal instruments to challenge literary gatekeeping, positions him as both a creative writer and a cultural reformer, a dual identity that inflects every dimension of... The remaining options point to different concerns and therefore do not answer this question.

৬৭০. **(A) The section-heading of the preface to Gunjan’s introduction, “Kaviak Atmokti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees… —** Chapter 97 treats Kaviak Atmokti as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the section-heading of the preface to Gunjan’s introduction, “Kaviak Atmokti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees... The remaining options point to different concerns and therefore do not answer this question.

৬৭৭. **(D) Gangesa's analysis of sabda-pramana (verbal testimony as a means of valid knowledge) is directly relevant: for Gangesa, the validity of verbal testimony depends on the trustworthiness of the speaker (aptavakya) and the precision of the word-meaning… —** Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that gangesa's analysis of sabda-pramana (verbal testimony as a means of valid knowledge) is directly relevant: for Gangesa, the validity of verbal testimony depends on the trustworthiness of the speaker (aptavakya) and the precision of the word-meaning... The remaining options point to different concerns and therefore do not answer this question.

७९२. (D) His popular science articles have regularly appeared in Mithila Darshan (Kolkata) and Ghar Bahar (Patna). — Chapter 99 treats Ghar Bahar as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that his popular science articles have regularly appeared in Mithila Darshan (Kolkata) and Ghar Bahar (Patna). The remaining options point to different concerns and therefore do not answer this question.

७९३. (C) Maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual... — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual... The remaining options point to different concerns and therefore do not answer this question.

७९४. (C) The chapter notes that it contains Yadava's own 'The Maithili Language and Linguistics: An Overview' (pp. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that it contains Yadava's own 'The Maithili Language and Linguistics: An Overview' (pp. The remaining options point to different concerns and therefore do not answer this question.

७९५. (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya The other options refer to different parts of the book.

७९६. (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed The other options refer to different parts of the book.

७९७. (B) It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

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८००. (B) It treats the matter as follows: here it is also significant to remember that Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that

Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

८०१. (C) किएकि मैथिली भाषा लोकाचार, साहित्य, संगीत, पाबनि, इतिहास आ सामुदायिक स्मृतिसँ अभिन्न रूपे जुड़ल अछि — मैथिली अस्मिता भाषिक आ सांस्कृतिक दुनू आधार पर बनैत अछि; संस्था एहि समग्रताकेँ सम्बोधित करैत अछि।

८०२. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि — 'लोककला आ लोकसंगीत' परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८०३. (C) तिलका माँझी भागलपुर विश्वविद्यालय — भागलपुर, बिहार

८०४. (B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय — भागलपुर, बिहार, वर्ष २००८

८०५. (B) मजदूर वा बोनिहार — मजदूर = दिन-मजूरी करनिहार

८०६. (D) ओ गीतकेँ समाज, भाषा-अधिकार आ जन-जीवनक प्रश्नसँ जोड़ैत अछि — गीत-साहित्य सामूहिक चेतना केँ स्वर दऽ सकैत अछि।

८०७. (C) किएकि मधुपजी पर जीवनी, संस्मरण, समीक्षा, कविता, गीत, 'घसल अठन्नी', दलित चेतना आ मार्क्सवादी पाठ सभ अछि — समृद्ध लेखक-केंद्रित सामग्री गतिशील रूपे अधिक उच्च-स्तरीय प्रश्न माँगैत अछि।

८०८. (A) लय, स्मरणीय पंक्ति, लोक-संवेदना, भाव-संक्षेप आ भाषिक सहजता — गीत जखन लोक-जीवनमे गूँजैत अछि तखन ओकर काव्यिक जीवन दीर्घ होइत अछि।

८०९. (C) आधुनिक/विदेशी शिक्षा पाओल लोक सेहो मातृभाषाक उद्धारमे निर्णायक भूमिका निभा सकैत अछि — शीर्षक आधुनिक शिक्षा आ मातृभाषा-समर्पणक सम्बन्धक जटिलता पर प्रश्न उठबैत अछि।

८१०. (B) रचना गजल-शास्त्रीय कसौटी पूरा करैत अछि कि केवल गीतात्मक रूपमे रहि जाइत अछि — विधा-नाम पर्याप्त नहि; संरचना आ शिल्प जाँचल आवश्यक अछि।

८११. (B) जीवनक लय, सस्वर पाठ, गायन, स्मरणीयता आ लोकगीत-संस्कारक कारण — अनिलजी गीतकेँ जीवन-लय आ स्त्रीगणक मुख सँ सुनल परम्परागत गीत-संस्कारसँ जोड़ैत छथि।

८१२. (B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर — 'मम्मी तों चिन्ता जुनि कर' सन कविता स्त्री-अनुभव आ भविष्यक प्रतिरोध खोलैत अछि।

८१३. (D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि — ई कविता नारी चेतना केँ रोदन नहि, साहस आ विकल्पक रूपमे प्रस्तुत करैत अछि।

८१४. (C) लोक-जीवनक विविध संस्कार, अवसर आ लय गीत-लेखनक प्रारंभिक स्रोत बनैत अछि — अनिलजी नेनपनसँ अवसर-विशेष गीत सुनैत आएल, जे हुनकर गीत-रुचि बनौलक।

८१५. (A) गीत, अङना, लोक-संस्कार, बोलचाल आ मातृभाषिक आत्मीयता — हुनकर काव्यलोक मैथिली घर-समाजक लयमे साँस लैत अछि।

८१६. (A) माँ समान, जीवन-दायिनी — मिथिलाक परम्परागत जल-संस्कृतिमे नदीकेँ माँ समान जीवन-दायिनी मानल जाइत छल।

८१७. (C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन — ई अंक प्रेमलता मिश्र 'प्रेम' केँ रंगकर्मी, लेखिका, अभिनेत्री, प्रेरक व्यक्तित्व आ स्त्री-सांस्कृतिक स्वर रूपमे देखैत अछि।

८१८. (D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि — मैथिली आधुनिक रंगमंचमे स्त्रीक सक्रियता सामाजिक रूढ़िक विरुद्ध सांस्कृतिक हस्तक्षेप अछि।

८१९. (B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति केँ आवाज दैत छथि — स्त्री-स्वर साहित्यिक आ रंगमंचीय दुनू माध्यममे प्रकट होइत अछि।

८२०. (A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि — एहन कथनक आलोचनात्मक परीक्षण सेहो आवश्यक अछि, मुदा ई हुनकर अग्रणी स्थान दर्शबैत अछि।

८२१. (A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन — ऐ तरहक क्विज परीक्षार्थी केँ अवधारणा आ साहित्यिक विवेक दुनू अभ्यास करबैत अछि।

८२२. (D) भक्ति-अनुभव केवल पुरुष-केंद्रित नहि; स्त्री संवेदना, पीड़ा आ समर्पणक अलग स्वर रहैत अछि — भक्ति साहित्यमे स्त्री-अनुभव गहराई आ वैविध्य जोड़ैत अछि।

८२३. (D) पारम्परिक पाण्डित्य आ आधुनिक डिजिटल तकनीकक सृजनात्मक संगम — भवनाथ झाक व्यक्तित्वमे शास्त्रीय ज्ञान आ आधुनिक साधन दुनू साथ चलैत अछि।

८२४. (C) पाण्डुलिपि-पठन, सम्पादन, शास्त्रीय ज्ञान, मिथिला-इतिहास आ स्थानीय ज्ञान-संरक्षणमे हुनक असाधारण योगदान — जीवित धरोहर ओ विद्वान छथि जे परम्परागत ज्ञानकेँ जीवित अभ्यास आ शोधमे बदलैत छथि।

८२५. (C) आधुनिक साहित्यिक विधा केँ शास्त्रीय मानदण्ड, संरचना आ आलोचनात्मक आधारसँ जोड़बाक क्षमता — भवनाथ झा परम्परा आ आधुनिक विधा बीच शास्त्रीय संवाद बनबैत छथि।

८२६. (C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही — समावेशी बाल गजल विविध बच्चा-अनुभवक प्रतिनिधित्व करैत अछि।

८२७. (B) विधाक सामुदायिक प्रयोग, स्त्री-पुरुष स्वर आ विविध सामाजिक अनुभव सामने अबैत अछि — विविध रचनाकार विधाक विस्तार देखबैत छथि।

८२८. (D) डिजिटल मंच प्रवेश-बाधा घटा कऽ विविध स्वरकेँ प्रकाशित करैत अछि — वेब प्रकाशनक लोकतांत्रिकता नव रचनाशीलता केँ प्रोत्साहित करैत अछि।

८२९. (C) विवाह-गीतक लोकपरम्परा, स्त्री-स्वर आ लोकप्रिय गायनक पुल देखबैत अछि — विवाह गीत मिथिलाक संस्कारगीत परंपराक केंद्र अछि; शारदा सिन्हाक गायन एकरा व्यापक श्रोता दैत अछि।

८३०. (C) संस्कार, स्त्री-समुदाय, पारिवारिक स्मृति, हास्य-वेदना आ लोकभाषाक सामूहिक मंच — विवाह गीत सामूहिक स्त्री-अनुभव आ संस्कार-स्मृतिक जीवित भंडार अछि।

८३१. (C) मूल विवाह गीत प्रायः स्त्रीगणक सामूहिक मुख-संस्कृतिसँ उपजल अछि — रेकॉर्डेड गायन लोकप्रिय होइतो मूल लोक-समुदायक स्मृति बुझब जरूरी अछि।

८३२. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार केँ रिक्त करैत अछि।

८३३. (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना — बाल सामग्री बालकक मनोविज्ञान आ मातृभाषा-संस्कार दुनू ध्यानमे राखि बनयबाक चाही।

८३४. (C) विवाह गीत, लोकसंस्कार, वन्दना आ पारिवारिक-सांस्कृतिक स्मृति — मिथिला गीतपरंपरामे स्त्री-गायनक केंद्रीय स्थान अछि।

८३५. (C) महाकाव्यक पात्र आ प्रसंग लोक-संवेदना, लोक-धुनि आ सामूहिक स्मृति मे पुनर्जीवित होइत अछि — एहि पाठमे महाभारत स्थिर पुराण कथा नहि, लोक-स्मृति आ आधुनिक काव्यक बीच संवाद बनैत अछि।

८३६. (C) किएकि ई विषय अशोकक बहुआयामी रचनाकार-स्वरूप, लोक-संस्कृति, विधागत विविधता आ आलोचनात्मक मूल्यांकन बुझबैत अछि — 'भाषिक अस्मिता' जेकाँ प्रश्न विद्यार्थीकेँ तथ्य-स्मरणसँ आगू बढ़ा कऽ अशोकक काव्य, कथा, कथेतर गद्य आ लोक-सांस्कृतिक दृष्टिक विश्लेषण करबैत अछि।

८३७. (C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे — विशेषांक हुनकर बहुविध साहित्य-सांस्कृतिक कर्म पर केन्द्रित अछि।

८३८. (A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि — बहुआयामी लेखन बहुआयामी आलोचना माँगैत अछि।

८३९. (A) भाषा, क्षेत्र, वर्ग, लोक आ सांस्कृतिक अधिकारक आत्मस्वरूपक रूपमे — अस्मिता एतय भाषा-संस्कृतिक स्वाभिमान आ समाजक आवाजक प्रश्न अछि।

८४०. (A) स्त्री स्वर गौण नहि; विशेषांकमे बहु-स्वरता आ स्त्री-अनुभवक स्थान बनैत अछि — स्त्री कोना रचनात्मक सार्वजनिकतामे स्त्रीस्वरक मान्यता दैत अछि।

८४१. (B) स्मृति, कृतित्व, सामाजिक प्रश्न, आत्मकथा, स्त्री-स्वर, बीहनि कथा आ साहित्यिक समुदायक सम्बन्ध पर — उच्च प्रश्न विचार-संबंध आ रचनात्मक संरचना बुझबैत अछि।

८४२. (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — 'पाथरपर दूभि उपजाबैत राग-भाव' जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।

८४३. (C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — 'उत्तर आधुनिकता आ नारीवाद' जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।

८४४. (C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — 'आधुनिकीकरणक प्रभाव' जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।

८४५. (B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — 'राग आ भाव' जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।

८४६. (A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब — संवाद-प्रधान लघुकथा कम हस्तक्षेपमे पात्र-स्वर आ अंतर्विरोध देखबैत अछि।

८४७. (A) बालकक वर्तमान तकनीकी संसारकेँ मातृभाषामे अर्थपूर्ण रूप देबाक लेल — बाल-साहित्य आजुक जीवन-जगत—कंप्यूटर, खेल, नयी जिज्ञासा—सभकेँ मैथिली भाषामे रूप देब आवश्यक अछि।

८४८. (A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब — विशेषांक आधुनिक विषय आ स्थानीय भाषा-संस्कृति बीच पुल बनएबाक दिशामे सोचैत अछि।

८४९. (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि — प्रभा खेतानक उपन्यासक अनुवाद मैथिलीमे आधुनिक स्त्री अस्मिता, देह, बाजार आ स्वत्वक प्रश्नकेँ प्रवेश करबैत अछि।

८५०. (A) मैथिली साहित्यमे स्त्री-स्वर, स्त्री-पात्र आ स्त्री-दृष्टिक प्रभावकेँ व्यवस्थित रूपे देखब — एहन विषय साहित्येतिहासमे स्त्रीक उपस्थिति, प्रतिनिधित्व आ agency क मूल्यांकन करैत अछि।

८५१. (C) द्रौपदीक मिथकीय अपमान आधुनिक स्त्री-प्रतिरोध आ न्यायक प्रतीक बनि सकैत अछि — द्रौपदी स्त्री-अस्मिता, लांछन, प्रतिरोध आ सत्ता-समीक्षा लेल शक्तिशाली सांस्कृतिक प्रतिमान अछि।

८५२. (A) राधाकेँ केवल विरहिणी नहि, इच्छाशक्ति, प्रेम, प्रश्न आ आत्मस्वरक रूपमे पढ़ब — राधा भारतीय काव्यपरम्पराक महत्त्वपूर्ण स्त्री-प्रतिमा छथि; आधुनिक पाठ हुनका agency क संदर्भमे पुनः पढ़ैत अछि।

८५३. (B) वह वस्तु नहि, वक्ता बनैत अछि; अनुभव भीतरसँ खुलैत अछि — आत्मस्वर स्त्रीक agency स्थापित करैत अछि आ बाहरी दृष्टिक सीमाकें चुनौती दैत अछि।

८५४. (D) मातृभाषा स्त्रीक लोकानुभव, कहावत, गीत, घरेलू स्मृति आ बोलचालक भंडार खोलैत अछि — मैथिलीमे नारी अनुभव लिखब मातृभाषाक भीतर छिपल संवेदनात्मक संसारकेँ साहित्य बनबैत अछि।

८५५. (C) ओहि गीतमे स्त्रीक सामूहिक स्मृति, दुख, व्यंग्य, कामना आ सामाजिक आलोचना छिपल रहैत अछि — लोकपरम्परा स्त्री अनुभवक महत्त्वपूर्ण संग्रहालय अछि; आधुनिक पाठ ओकर भीतरक अर्थ निकालैत अछि।

८५६. (A) बाजार स्त्री-देह, सौन्दर्य, श्रम आ आकांक्षाकेँ वस्तु बना सकैत अछि — आधुनिक स्त्री-विमर्श बाजार आ उपभोग-संस्कृतिक भीतर स्त्रीक स्थिति पर प्रश्न उठबैत अछि।

८५७. (C) समाजक डर आ आत्मस्वरक उदय बीच संघर्ष — स्त्रीक बोली अक्सर सत्ता-संरचनाक चुनौती बनैत अछि; चुप्पी ओहि चुनौतीक दबाव देखबैत अछि।

८५८. (C) शिक्षा आत्मस्वर, आर्थिक स्वायत्तता आ सामाजिक निर्णय-क्षमता बढ़बैत अछि — शिक्षा स्त्रीक agency, भाषा आ सार्वजनिक उपस्थितिक आधार बनि सकैत अछि।

८५९. (C) किएकि नारी अनुभव एकरूप नहि, जाति, वर्ग, देह, लैंगिकता आ क्षेत्र अनुसार बदलैत अछि — समावेशी स्त्री-विमर्श अनुभवक बहुलता स्वीकारैत अछि।

८६०. (D) प्रेमकेँ त्याग वा अधिकार मात्र नहि, समानता, सहमति आ आत्मसम्मानक कसौटी पर पढ़ब — आधुनिक स्त्री-पाठ प्रेमक संबंधमे शक्ति-संतुलन आ सहमति पर प्रश्न उठबैत अछि।

८६१. (B) कानूनी अधिकारक संग सामाजिक सम्मान, देह-स्वायत्तता, भाषा-स्वर आ अवसर-समानता — न्याय स्त्री-अनुभवमे कई स्तर पर लागू होइत अछि—शरीर, श्रम, शिक्षा, भाषा, सुरक्षा आ पहचान।

८६२. (B) व्यक्तिगत अनुभूति सामूहिक इतिहास आ दबाओल गेल अनुभवसँ जुड़ैत अछि — स्त्री-स्मृति घर, परिवार, श्रम, गीत, हिंसा आ स्नेहक इतिहास सँ भरल रहैत अछि।

८६३. (D) अनुवादक संग काव्यशास्त्रीय विचार आ आलोचनात्मक परम्पराक सेतु बनेबाक लेल — काव्यशास्त्र भाषा, अलंकार, अर्थ आ काव्यगुणक विवेचन दैत अछि; अनुवादक लेल ई संवेदनशीलता उपयोगी अछि।

८६४. (A) भाषा बदललासँ agency, व्यंग्य, पीड़ा आ प्रतिरोधक TOH कमजोर भऽ सकैत अछि — स्त्री-विमर्शक पाठमे आवाजक सूक्ष्मता अनुवादक प्रमुख जिम्मेदारी अछि।

८६५. (B) अलंकार, रीति, गुण, ध्वनि सन पदक ऐतिहासिक अर्थ-संसार बहुत घना होइत अछि — तकनीकी साहित्यक अनुवादमे पारिभाषिकता आ परम्परागत अर्थ दुनू सम्हारए पड़ैत अछि।

८६६. (B) कथा-संसार कैं स्त्री-दृष्टि, गाम-दृष्टि, कथाशिल्प, संस्मरण आ आलोचना अनेक कोणसँ देखब — अनेक लेखकक लेख विशेषांककेँ एकल प्रशस्ति नहि, बहुआयामी आलोचनात्मक दस्तावेज बनबैत अछि।

८६७. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'सुभाष चन्द्र यादव' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८६८. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'ज्योतिरीश्वर पूर्व विद्यापति' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८६९. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'मैथिलीक आदिकवि प्रश्न' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७०. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'शुक्ल यजुर्वेद' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७१. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'मानुषीमिह संस्कृताम्' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७२. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'वेद-वाणीक सार्वजनीनता' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७३. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'मनुस्मृति-विमर्श' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७४. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'शब्द प्रमाण' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७५. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'शूद्रक वैदिक पुनर्पाठ' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७६. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'पुरुषसूक्तक सामाजिक अर्थ' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७७. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'पएर आ पृथ्वीक सादृश्य' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७८. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'जाति-विरोधी सांस्कृतिक प्रतिवाद' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८७९. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'सोशल मीडिया कुप्रचार' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८०. **(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘नवकीपीडिया संशोधन’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८१. **(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘अंतरजालपर मिथ्या उद्धरण’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८२. **(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘भालसरिक गाछ’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८३. **(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘विदेह ई-पत्रिका’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८४. **(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘मैथिली इंटरनेट इतिहास’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८५. **(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘अक्खर खम्भा’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८६. **(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘कीर्ति आ अक्षर’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८७. **(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘गद्य-पद्यक मंच’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८८. **(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘समानान्तर परम्परा’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८८९. **(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘विद्यापति नाच’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९०. **(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘ज्योतिरीश्वरक उल्लेख’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९१. **(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘श्रीधर दास’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९२. **(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘सदुक्तिकर्णामृत’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९३. **(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘पदावली परम्परा’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९४. **(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘भाषिक प्रमाण’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९५. **(A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि** — ‘संस्कृत-अपभ्रंश-मैथिली सम्बन्ध’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९६. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'सीता आ मैथिली' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९७. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'जनकपुरक भाषिक स्मृति' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९८. (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'मानवीय भाषा गौरव' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

८९९. (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'पुराण-वेद पुनर्पाठ' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९००. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'ग्रन्थ-समीक्षा' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०१. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'प्रमाण आ परम्परा' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०२. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'कुप्रचारक निवारण' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०३. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'कुरुक्षेत्रम लेख' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०४. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'अथर्ववेद सम्बन्धी भ्रान्ति' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०५. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'स्त्री आ शूद्र सम्बन्धी मिथ्या दावा' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०६. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'भाषा-आन्दोलन' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०७. (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'डिजिटल अभिलेखन' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०८. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'संपादकीय भूमिका' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९०९. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'कॉपीराइट आ वेब-आर्काइव' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९१०. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — 'भाषा-संरक्षण' विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९११. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘लोक-परम्परा आ शास्त्र’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९१२. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘मिथिलाक सांस्कृतिक आत्मविश्वास’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

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९१४. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘ज्ञानक लोकतंत्रीकरण’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९१५. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘वेदक लोकाभिमुख अर्थ’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९१६. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘स्मृति बनाम श्रुति’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

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९१८. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘मैथिली सार्वजनिकता’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

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९२०. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘ज्योतिरीश्वरक पूर्वपीठिका’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९२१. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘पद उद्धरण’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९२२. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘अभिनवगुप्त संदर्भ’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९२३. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘ईश्वर प्रत्यभिज्ञा-विमर्श’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

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९२६. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘साहित्यिक प्रमाण’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९२७. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘इतिहासक आलोचनात्मक पद्धति’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल

प्रेरित करैत अछि।

९२८. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘धर्मग्रन्थक सामाजिक पाठ’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९२९. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘लोक आ शास्त्रक सेतु’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३०. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘सांस्कृतिक न्याय’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३१. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘ग्रन्थ-साक्ष्य’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३२. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘पाठकक आलोचनात्मक विवेक’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३३. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘भाषा-साहित्यक जनपक्ष’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३४. (C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘मिथिला-चेतना’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३५. (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘डिजिटल युगक भाषा-धर्म’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३६. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘संरक्षकत्व बनाम प्रभुत्व’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३७. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘सांस्कृतिक पुनर्व्याख्या’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३८. (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘प्रतिरोधी लेखन’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९३९. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘वर्ण-विमर्श’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९४०. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘प्राचीन स्रोत आ आधुनिक प्रश्न’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९४१. (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘शोध-पद्धति’ विद्यार्थीकेँ केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।

९४२. (D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम — भामती सुशीलक बहुविधा लेखन आ दार्शनिक-सांस्कृतिक पात्रक पुनर्पाठक संकेत दैत अछि।

९४३. (C) प्रीति ठाकुर — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “प्रीति ठाकुर” एहि सामग्रीक उपयुक्त भाग अछि।

९४४. (A) लेखिका सभक रचना — व्याख्या: “अमावस्यामे दीप सन स्त्री (कविता संग्रह) २०२४ ✿” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

९४५. (C) लेखिका सभक रचना — व्याख्या: “पहाड़क गाथा (हिन्दी कथा संग्रहक मैथिली अनुवाद) ✿” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

९४६. (C) प्रीति ठाकुर — व्याख्या: “4. विद्यापतिक पुरुष परीक्षा (बाल साहित्य) (2012) ✿” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

९४७. (A) लेखिका सभक रचना — व्याख्या: “समय - संकेत (कथा - संग्रह) २०१० ✿” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

९४८. (B) लेखिका सभक रचना — व्याख्या: “सुखल मन तरसल आँखि (पद्य आ गद्य) ✿” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

९४९. (D) ✿ अणिमा सिंह (सौजन्य - नचिकेता) — व्याख्या: ई प्रविष्टि “✿ अणिमा सिंह (सौजन्य - नचिकेता)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

९५०. (D) ✿ कामिनी (सौजन्य- कामिनी) — व्याख्या: ई प्रविष्टि “✿ कामिनी (सौजन्य- कामिनी)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

९५१. (D) ✿ गीत - गोविन्ददास (गायन दीक्षा भारती) — व्याख्या: ई प्रविष्टि “✿ गीत - गोविन्ददास (गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

९५२. (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ") — व्याख्या: “मिथिलाक विदुषी महिला” प्रविष्टि “अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५३. (A) प्रोमिशा मिश्रा — व्याख्या: “रामभरोस कापड़ि” प्रविष्टि “प्रोमिशा मिश्रा” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५४. (A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा) — व्याख्या: “नशामुक्ति हित गाबी गीत” प्रविष्टि “कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५५. (C) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा) — व्याख्या: “निनियाँ” प्रविष्टि “कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५६. (A) मुन्नी कामत (सौजन्य - मुन्नी कामत) — व्याख्या: “चुक्का (बाल कथा संग्रह)” प्रविष्टि “मुन्नी कामत (सौजन्य - मुन्नी कामत)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५७. (D) मुन्नी कामत (सौजन्य - मुन्नी कामत) — व्याख्या: “माटिक सुवास (उपन्यास)” प्रविष्टि “मुन्नी कामत (सौजन्य - मुन्नी कामत)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५८. (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा) — व्याख्या: “एकटा अकास (लघुकथा संग्रह)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९५९. (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा) — व्याख्या: “भावांजलि (गद्य गीत)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६०. (D) आभा झा (सौजन्य- आभा झा) — व्याख्या: “बजितथि जँ उर्मिला (दीर्घ कविता)” प्रविष्टि “आभा झा (सौजन्य- आभा झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६१. (A) कामिनी (सौजन्य- कामिनी) — व्याख्या: “२०२५” प्रविष्टि “कामिनी (सौजन्य- कामिनी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६२. (D) लक्ष्मी ठाकुर — व्याख्या: “जानवर सभ संगे भेँट - घाँट” प्रविष्टि “लक्ष्मी ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६३. (B) पसुपुलेटी गीता — व्याख्या: “एडिटर्स चोइस सीरीज-१” प्रविष्टि “पसुपुलेटी गीता” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६४. (A) गीत - गोविन्ददास (गायन दीक्षा भारती) — व्याख्या: “गोविन्ददास - १” प्रविष्टि “गीत - गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६५. (A) गीत - गोविन्ददास (गायन दीक्षा भारती) — व्याख्या: “गोविन्ददास - ५” प्रविष्टि “गीत - गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६६. (D) गीत - गोविन्ददास (गायन दीक्षा भारती) — व्याख्या: “गोविन्ददास - ६” प्रविष्टि “गीत - गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६७. (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “गजल - २” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६८. (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “जूली झा” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९६९. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: “विदेह:सदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

९७०. (B) 1, 3 and 4 only — Choice B stays closest to the passage. Statement 1 is supported: Agricultural runoff and slurry pollute water bodies with nutrients like nitrogen and phosphorus. Statement 2 is not supported: Fertilizers don’t harm soil microorganisms; they help decompose slurry when returned to land. Statement 3 is supported: Excess nitrogen and phosphorus cause eutrophication in lakes and oceans. Statement 4 is supported: Nutrient overload leads to toxic algal blooms and dead zones in oceans.

९७१. (C) The month when the Sun is in the zodiac sign of Leo (Simbha), roughly 16 August to 15 September. — The analytical point asked in this question is captured by: The month when the Sun is in the zodiac sign of Leo (Simbha), roughly 16 August to 15 September.

९७२. (D) Vindhya mountains — The analytical point asked in this question is captured by: Vindhya mountains

९७३. (C) B.A. (Bachelor of Arts), indicating his educational qualification. — The analytical point asked in this question is captured by: B.A. (Bachelor of Arts), indicating his educational qualification.

९७४. (A) Parasmani, Kulanand, and Indramaniya — The analytical point asked in this question is captured by: Parasmani, Kulanand, and Indramaniya

९७५. (B) 500 years. — The analytical point asked in this question is captured by: 500 years.

९७६. (D) Definition: The specific subset of distinguished ancestors within a Gotra who were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Definition: The specific subset of distinguished ancestors within a Gotra who were composers of Vedic hymns.

९७७. (D) The specific founding individual from whom that branch of the family originated. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The specific founding individual from whom that branch of the family originated.

९७८. (D) 34 (later expanded to 35). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 34 (later expanded to 35).

९७९. (C) Tripravar Gotras have 3 designated Vedic ancestors, while Panchapravar have 5. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Tripravar Gotras have 3 designated Vedic ancestors, while Panchapravar have 5.

९८०. (C) 167 — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 167

९८१. (A) Original ancestral residence. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Original ancestral residence.

९८२. (C) Example: Vatsa, Savarna, and Bhardwaj (in some contexts) are examples of Gotras with five hymn-composing ancestors. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Example: Vatsa, Savarna, and Bhardwaj (in some contexts) are examples of Gotras with five hymn-composing ancestors.

९८३. (D) The detailed introduction and identification of 32 ancestors. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The detailed introduction and identification of 32 ancestors.

৯৫৪. (A) Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana.

৯৫৫. (B) Mahamaho Trivenibhata. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mahamaho Trivenibhata.

৯৫৬. (C) 167 — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 167

৯৫৭. (D) Aryabhata — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Aryabhata

৯৫৮. (A) The number of ancestors (three or five) who were Rigvedic hymn composers. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The number of ancestors (three or five) who were Rigvedic hymn composers.

৯৫৯. (D) Lineages whose three ancestors were composers of Vedic hymns (suktas). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Lineages whose three ancestors were composers of Vedic hymns (suktas).

৯৬০. (D) Clans whose three ancestors were composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Clans whose three ancestors were composers of Rigvedic hymns.

৯৬১. (D) Definition: The list of sage-ancestors associated with a Gotra who were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Definition: The list of sage-ancestors associated with a Gotra who were composers of Vedic hymns.

৯৬২. (D) Lineages whose three ancestors were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Lineages whose three ancestors were composers of Vedic hymns.

৯৬৩. (B) Lineages whose five ancestors were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Lineages whose five ancestors were composers of Vedic hymns.

৯৬৪. (A) Mula is the original ancestral village; Mula Grama is the village where the family currently resides. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mula is the original ancestral village; Mula Grama is the village where the family currently resides.

৯৬৫. (C) Suktas (hymns) — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Suktas (hymns)

৯৬৬. (B) Apnuvana — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Apnuvana

৯৬৭. (B) Seers (or composers/Mantra-drashta). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Seers (or composers/Mantra-drashta).

৯৬৮. (A) Definition: The first-grade ancestral lineages, including names like Khadaure, Khauare, and Sarisabe. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Definition: The first-grade ancestral lineages, including names like Khadaure, Khauare, and Sarisabe.

৯৬৯. (C) A lineage that claims three rishi ancestors as composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A lineage that claims three rishi ancestors as composers of Vedic hymns.

१०००. (C) Panch-pravara. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Panch-pravara.

१००१. (C) A lineage tracing back to three specific Vedic sage ancestors. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A lineage tracing back to three specific Vedic sage ancestors.

१००२. (D) It serves as a cultural and intellectual history of the region beyond simple genealogy. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: It serves as a cultural and intellectual history of the region beyond simple genealogy.

१००३. (D) Ancestors who were recognized as the original composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Ancestors who were recognized as the original composers of Vedic hymns.

१००४. (A) By recording both the 'Mula' (original village) and the current 'Dih' (settlement village). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: By recording both the 'Mula' (original village) and the current 'Dih' (settlement village).

१००५. (A) The specific ancestors who were composers of Vedic hymns (Suktas). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The specific ancestors who were composers of Vedic hymns (Suktas).

१००६. (A) The intermediate or middle category of ancestral villages. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The intermediate or middle category of ancestral villages.

१००७. (B) Parashar. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Parashar.

१००८. (C) The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The specific sage-ancestors associated with a Gotra who were composers of Vedic hymns.

१००९. (D) Sandilya, Asit, and Deval. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sandilya, Asit, and Deval.

१०१०. (A) High-born families should maintain community records (Samuh- Lekhya) to remember their ancestors' qualities and flaws. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: High-born families should maintain community records (Samuh- Lekhya) to remember their ancestors' qualities and flaws.

१०११. (B) Kashyap Gotra. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Kashyap Gotra.

१०१२. (B) 167 — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 167

१०१३. (C) Mahamahopadhyaya Prajapati. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mahamahopadhyaya Prajapati.

१०१४. (A) A register that mentions the current Moolagrama (village of residence) and has been in use for about 500 years. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A register that mentions the current Moolagrama (village of residence) and has been in use for about 500 years.

१०१५. (A) Shandilya, Asit, and Deval. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Shandilya, Asit, and Deval.

१०१६. (B) 167 — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 167

१०१७. (D) Yati-Parichay. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Yati-Parichay.

१०१८. (B) A detailed record of the branches and sub-branches of a family lineage, tracking the expansion from the original Moola. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A detailed record of the branches and sub-branches of a family lineage, tracking the expansion from the original Moola.

१०१९. (D) Kshatriyas and Brahmins. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Kshatriyas and Brahmins.

१०२०. (B) Sandilya. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sandilya.

१०२१. (A) A lineage whose three ancient ancestors were composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A lineage whose three ancient ancestors were composers of Rigvedic hymns.

१०२२. (C) A detailed record tracing a lineage from the Beeji Purusha down to current descendants, including titles and education. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A detailed record tracing a lineage from the Beeji Purusha down to current descendants, including titles and education.

१०२३. (C) 20 — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 20

१०२४. (A) Kashyapa. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Kashyapa.

१०२५. (D) The specific number of ancestors (usually three or five) who were original composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The specific number of ancestors (usually three or five) who were original composers of Rigvedic hymns.

१०२६. (D) A collective written registry to prevent the forgetting of ancestors and ensure lineage purity. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A collective written registry to prevent the forgetting of ancestors and ensure lineage purity.

१०२७. (B) 167 — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: 167

१०२८. (A) That three ancestors were composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: That three ancestors were composers of Rigvedic hymns.

१०२९. (D) Three (Sandilya, Asit, and Deval). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Three (Sandilya, Asit, and Deval).

१०३०. (A) Vachaspatya. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Vachaspatya.

१०३१. (A) The number of ancestors (three or five) who were composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The number of ancestors (three or five) who were composers of Rigvedic hymns.

१०३२. (C) Twenty (20) Gotras. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Twenty (20) Gotras.

१०३३. (C) A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A lineage of Rishi ancestors associated with a Gotra who were composers of Vedic hymns.

१०३४. (B) Kashyapa. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Kashyapa.

१०३५. (D) Shandilya, Vatsa, Kashyapa, Savarna, Parashara, Bharadwaj and Katyayana. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Shandilya, Vatsa, Kashyapa, Savarna, Parashara, Bharadwaj and Katyayana.

१०३६. (B) The number of ancestors (usually three or five) who were composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The number of ancestors (usually three or five) who were composers of Rigvedic hymns.

१०३७. (B) Parashar. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Parashar.

१०३८. (B) Kashyapa. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Kashyapa.

१०३९. (D) Families that have migrated or moved from their original 'Mula Grama'. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Families that have migrated or moved from their original 'Mula Grama'.

१०४०. (D) A register that lists all recognized Gotras and their associated original Mulas. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A register that lists all recognized Gotras and their associated original Mulas.

१०४१. (B) Ilamapati Upadhyay (Katih Mula). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Ilamapati Upadhyay (Katih Mula).

१०४२. (B) The specific ancestors who were original composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The specific ancestors who were original composers of Rigvedic hymns.

१०४३. (D) The specific village where a branch of a 'Mool' eventually settled and became identified with. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The specific village where a branch of a 'Mool' eventually settled and became identified with.

१०४४. (D) A record detailing the 'Moolgrams' (settled villages) of various lineages, in use for about 500 years. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A record detailing the 'Moolgrams' (settled villages) of various lineages, in use for about 500 years.

१०४५. (A) Ancient sage ancestors who were original composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Ancient sage ancestors who were original composers of Vedic hymns.

१०४६. (A) They serve as 'Mulgrams' to distinguish different branches of the same 'Mul'. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: They serve as 'Mulgrams' to distinguish different branches of the same 'Mul'.

१०४७. (B) The original village or place of origin of their family lineage. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The original village or place of origin of their family lineage.

१०४८. (B) It refers to the number of distinguished ancestors (three or five) who were seers or composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: It refers to the number of distinguished ancestors (three or five) who were seers or composers of Vedic hymns.

१०४९. (C) The original village records and the primary lineages associated with those villages. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The original village records and the

primary lineages associated with those villages.

१०५०. (C) Three ancestors who were composers of Vedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Three ancestors who were composers of Vedic hymns.

१०५१. (B) Shandilya. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Shandilya.

१०५२. (C) It refers to a lineage whose three ancestors were composers of Rigvedic hymns. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: It refers to a lineage whose three ancestors were composers of Rigvedic hymns.

१०५३. (C) Panchapravara. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Panchapravara.

१०५४. (D) Bisaphi Mool and Kashyapa Gotra. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Bisaphi Mool and Kashyapa Gotra.

१०५५. (A) Rigveda — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Rigveda

१०५६. (D) A specific sub-branch or village related to the Budhwal Mool. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A specific sub-branch or village related to the Budhwal Mool.

१०५७. (C) Khauwal — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Khauwal

१०५८. (A) Sodarpur is one of the distinct 'Mools' used to track Maithil Brahmin ancestry. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sodarpur is one of the distinct 'Mools' used to track Maithil Brahmin ancestry.

१०५९. (C) Karmaha. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Karmaha.

१०६०. (C) Muni. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Muni.

१०६१. (B) Harishwar — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Harishwar

१०६२. (D) Achimit, son of Mohar. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Achimit, son of Mohar.

१०६३. (A) Bateshnath and Suryanath. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Bateshnath and Suryanath.

१०६४. (C) Surgan Pindokhar — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Surgan Pindokhar

१०६५. (D) Sonai, Panalal, Bacchi, and Nityanand. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sonai, Panalal, Bacchi, and Nityanand.

१०६६. (A) Damodar and Mathuranand. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Damodar and Mathuranand.

१०६७. (B) Kashinath, Jaynath, and Premnath. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Kashinath, Jaynath, and Premnath.

१०६८. (B) Palasini — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Palasini

१०६९. (C) Viryamani. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Viryamani.

१०७०. (A) Naduad Mool and Bhatottar Gram. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Naduad Mool and Bhatottar Gram.

१०७१. (C) Khadoure — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Khadoure

१०७२. (B) Salampur. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Salampur.

१०७३. (A) It has been used for approximately 500 years to mention the 'Mool-gram' (ancestral village). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: It has been used for approximately 500 years to mention the 'Mool-gram' (ancestral village).

१०७४. (B) Mandai (Mandari). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mandai (Mandari).

१०७५. (A) The late medieval period, specifically around 1326 AD (Shaka 1248). — For the historical or institutional detail asked here, the relevant entry points to: The late medieval period, specifically around 1326 AD (Shaka 1248).

१०७६. (D) Purushottam Jha. — For the historical or institutional detail asked here, the relevant entry points to: Purushottam Jha.

१०७७. (C) King Harisimhadeva. — For the historical or institutional detail asked here, the relevant entry points to: King Harisimhadeva.

१०७८. (B) Maharaja Harisimhadeva. — For the historical or institutional detail asked here, the relevant entry points to: Maharaja Harisimhadeva.

१०७९. (C) Khalis. — For the historical or institutional detail asked here, the relevant entry points to: Khalis.

१०८०. (D) Vireswar. — For the historical or institutional detail asked here, the relevant entry points to: Vireswar.

१०८१. (D) Amaruk — For the historical or institutional detail asked here, the relevant entry points to: Amaruk

१०८२. (B) Durgadatt and Bhavanidatt. — For the historical or institutional detail asked here, the relevant entry points to: Durgadatt and Bhavanidatt.

१०८३. (C) Eknath. — For the historical or institutional detail asked here, the relevant entry points to: Eknath.

१०८४. (A) Rangai. — For the historical or institutional detail asked here, the relevant entry points to: Rangai.

१०८५. (D) Kalidas — For the historical or institutional detail asked here, the relevant entry points to: Kalidas

१०८६. (D) Master of Arts (MA) and Bachelor of Education (BEd). — For the historical or institutional detail asked here, the relevant entry points to: Master of Arts (MA) and Bachelor of Education (BEd).

१०८७. (D) Bachelor of Arts (BA) and Bachelor of Education (BEd). — For the historical or institutional detail asked here, the relevant entry points to: Bachelor of Arts (BA) and Bachelor of Education (BEd).

१०८८. (A) Master of Arts (MA). — For the historical or institutional detail asked here, the relevant entry points to: Master of Arts (MA).

१०८९. (C) Bachelor of Arts (BA). — For the historical or institutional detail asked here, the relevant entry points to: Bachelor of Arts (BA).

१०९०. (C) Yashodhar, Jaggadar and Haladhar. — For the historical or institutional detail asked here, the relevant entry points to: Yashodhar, Jaggadar and Haladhar.

१०९१. (C) BA (Bachelor of Arts). — For the historical or institutional detail asked here, the relevant entry points to: BA (Bachelor of Arts).

१०९२. (A) Nikhuti (specifically Ramdutta). — For the historical or institutional detail asked here, the relevant entry points to: Nikhuti (specifically Ramdutta).

१०९३. (B) Shambhu, Shekhar, and Shankarnath — For the historical or institutional detail asked here, the relevant entry points to: Shambhu, Shekhar, and Shankarnath

१०९४. (C) Bhadreshwar, Damodar, Baikunth, Nilkanth, Shrikant, and Dhyankant. — For the historical or institutional detail asked here, the relevant entry points to: Bhadreshwar, Damodar, Baikunth, Nilkanth, Shrikant, and Dhyankant.

१०९५. (B) Master of Arts (MA). — For the historical or institutional detail asked here, the relevant entry points to: Master of Arts (MA).

१०९६. (C) Gayadatta. — For the historical or institutional detail asked here, the relevant entry points to: Gayadatta.

१०९७. (C) Water (Jal), oil (Tail), and loose binding (Shthila Bandhan). — For the historical or institutional detail asked here, the relevant entry points to: Water (Jal), oil (Tail), and loose binding (Shthila Bandhan).

१०९८. (D) Budhwal (descendant of Jagannath). — The genealogical entry links the person, village, or family line with: Budhwal (descendant of Jagannath).

१०९९. (A) B.A. (Bachelor of Arts). — The genealogical entry links the person, village, or family line with: B.A. (Bachelor of Arts).

११००. (A) The screenshot of the comment is being given at the end — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०१. (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62) — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०२. (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०३. (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०४. (B) Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar — The section frames Among Maithil Brahmins within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०५. (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed — The section frames Bidapat Nach within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०६. (B) Its characters, while belonging to Madhubani district (the story's thread indicates this), travel to Patna, Delhi, and Calcutta — The section frames Madhubani within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०७. (A) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet) — The section frames Sahastrabadhanee within

the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११०८. (D) The journey has become long now…." Research-Essay-Criticism In the beginning, there is 'Khissa Shit-Basant', based on field work — The section frames Research within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११०९. (B) Śānta (peace) and Vīra (heroism of the mind) — Choudhary's meditative, philosophical lyrics evoke śānta (tranquility) and internalised vīra – the courage to face an indifferent cosmos.

१११११०. (B) Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet Natak Akademi — Videha created full parallel structures mirroring the three national academies, covering literature, visual arts, and performing arts.

१११११. (B) Varṇanāratnākara and Umapati’s drama — Chaudhary draws on manuscript and epigraphic evidence, especially Jyotirishwar’s encyclopaedia and Umapati’s lyrics, to show a rich pre-Vidyapati tradition.

१११११२. (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr The other options refer to different parts of the book.

१११११३. (A) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre The other options refer to different parts of the book.

१११११४. (B) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar The other options refer to different parts of the book.

१११११५. (C) {'label': 'c', 'text': 'Madhyama-vyayoga'} — The key idea is that madhyama-vyayoga is a Sanskrit play by Bhasa based on the Mahabharata Options (a), (b), and (d) are not right: Kavyalankara (Bhamaha), Natyashastra (Bharata Muni), and Mahabhashya (Patanjali) are treatises on poetics, performing arts, and grammar, respectively.

१११११६. (A) {'label': 'a', 'text': 'Mahendravarman I'} — The key idea is that mahendravarman I (590–630 CE), a multi-talented Pallava king, expanded his kingdom, promoted arts and temple-building, and took titles like Mattavilasa, Chitrakarapuli, and Vichitrachitta.

१११११७. (B) {'label': 'b', 'text': '2 and 3 only'} — The key idea is that decomposers like bacteria and fungi break down detritus—dead plant and animal remains—into inorganic substances using oxygen.

१११११८. (A) {'label': 'a', 'text': '1, 2 and 3'} — The key idea is that ‘Boong’ is an Indian film that won the BAFTA Award in the Children’s and Family Film category in 2025, marking a major achievement for Indian cinema. Hence statement 1 is right. The film was directed by Lakshmipriya Devi, a filmmaker from Manipur, and the story reflects themes and experiences rooted in Northeast India.

१११११९. (C) Rabindranath Tagore — The passage: 'Rabindranath Tagore – at the height of the Bengal Renaissance – composed his early Bhanusingha Thakurer Padavali (1884) in Brajabuli, initially promoting these lyrics as the work of a newly discovered medieval poet named Bhanusingha.'

१११२०. (B) Built heritage — Correct option: (b) Built heritage. Archaeological workshops are to create awareness about the heritage of these state.

१११२१. (A) A, B, C, D and E — Correct option: (a) A, B, C, D and E. AICTE or All India Council for Technical Council covers standards and various aspects of the following areas of education or technical education course: 1. Engineering 2. Town planning

3. Pharmacy 4.

११२२. (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि — नाटक पाठ सेहो अछि, पर मंचीय कला सेहो; तें समीक्षा दुनू पक्ष पर दृष्टि रखैत अछि।

११२३. (A) विकासमे पाठ, मंच, दर्शक, संस्था, आलोचना, भाषा आ तकनीक सभ सम्मिलित अछि — नाट्य-विधा सामूहिक सामाजिक कला अछि; ओकर इतिहास कई स्तर पर बनैत अछि।

११२४. (C) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो-वीडियो आर्काइव मैथिली ऑडियो- वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिकेंकें क्लिक करू। For viewing audios-videos click the respective links. — “विदेह आ सदेह दुनू” प्रविष्टि “"Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिकेंकें क्लिक करू। For viewing audios-videos click the respective links.” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११२५. (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre — “१५ लक्ष्मीदेव — कुमारहरण नाट शत स्कंध रावण वध (अंकिया नाट)” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११२६. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी — “गजेन्द्र ठाकुर — 46. गंगा ब्रिज (नाटक) (2023)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११२७. (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी — “गजेन्द्र ठाकुर — 47. उल्कामुख (नाटक) (2023)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११२८. (C) Audiobooks (English Translation of Maithili Literature) — “Flowers Blooming on a Withered Tree (2025) Audiobook” प्रविष्टि “Audiobooks (English Translation of Maithili Literature)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११२९. (A) Audiobooks (English Translation of Maithili Literature) — “The Comet's Coma: Lost in the Frozen Clouds (2026) Audiobook” प्रविष्टि “Audiobooks (English Translation of Maithili Literature)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३०. (B) Audiobooks (English Translation of Maithili Literature) — “मैथिली ऑडियो बुक्स” प्रविष्टि “Audiobooks (English Translation of Maithili Literature)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३१. (B) मैथिली सीखू Learn Maithili — “Maithili Pathshala by Vandana Jha” प्रविष्टि “मैथिली सीखू Learn Maithili” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३२. (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ — “झिझि या” प्रविष्टि “बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३३. (A) मैलोरंग-१ (सौजन्य- प्रकाश झा) — “काठक लोक- महेन्द्र मलंगिया भाग- 1” प्रविष्टि “मैलोरंग-१ (सौजन्य- प्रकाश झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३४. (C) यू-ट्यूब चैनल आ रेडियो — “मैथिली - नेपाली सीखू” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३५. (D) यू-ट्यूब चैनल आ रेडियो — “अपन मैथिली” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३६. (D) यू-ट्यूब चैनल आ रेडियो — “सुरेन्द्र राउत” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३७. (B) यू-ट्यूब चैनल आ रेडियो — “रश्मि दत्त” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३८. (C) यू-ट्यूब चैनल आ रेडियो — “लोक कला केन्द्र” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११३९. (A) यू-ट्यूब चैनल आ रेडियो — “owner I Love Mithila” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११४०. (B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती) — “बहरे मुतकारिब” प्रविष्टि “मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११४१. (B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती) — “गजल-३” प्रविष्टि “मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११४२. (A) POTHI HARDBACK — “POTHI TOME 1” प्रविष्टि “POTHI HARDBACK” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११४३. (A) Parasmani, Kulanand, and Indramaniya — The analytical point asked in this question is captured by: Parasmani, Kulanand, and Indramaniya

११४४. (A) A. Lyrics and drama — Explanation: The book notes middle Maithili was dominated mainly by lyrics and drama.

११४५. (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62) — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४६. (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४७. (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed — The section frames Bidapat Nach within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४८. (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62) — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४९. (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५०. (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed — The section frames Bidapat Nach within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५१. (B) The chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him. The remaining options point to different concerns and therefore do not answer this question.

११५२. (C) The Activity Theory There is a long-standing dispute between the Naiyayikas and the Vaiyakaranas (Grammarians) regarding the primary meaning of the verb. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Activity Theory There is a long-standing dispute between the Naiyayikas and the Vaiyakaranas (Grammarians) regarding the primary meaning of the verb. The remaining options point to different concerns and therefore do not answer this question.

११५३. (B) The chapter notes that i do not understand what is the basis of this statement, folklore or legend. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar

Mishra. Put in fresh wording, the relevant point is that the chapter notes that i do not understand what is the basis of this statement, folklore or legend. The remaining options point to different concerns and therefore do not answer this question.

११५४. (A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... The remaining options point to different concerns and therefore do not answer this question.

११५५. (A) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line... — Chapter 28 treats Institutional Engagement as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line... The remaining options point to different concerns and therefore do not answer this question.

११५६. (D) The chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigrast rangmanch) versus democratic... — Chapter 28 treats Gajendra Thakur as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigrast rangmanch) versus democratic... The remaining options point to different concerns and therefore do not answer this question.

११५७. (D) The chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge. — Chapter 38 treats Dr. Kirtinath Jha as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge. The remaining options point to different concerns and therefore do not answer this question.

११५८. (D) The teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed. The remaining options point to different concerns and therefore do not answer this question.

११५९. (A) The chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. — Chapter 57 treats Preeti Thakur's as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. The remaining options point to different concerns and therefore do not answer this question.

११६०. (A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that in the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a

clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... The remaining options point to different concerns and therefore do not answer this question.

११६१. (C) The chapter notes that he notes that any printing event in Maithili is the result of a "literary persistence" (jidda) and personal financial sacrifice, often occurring in a social environment where the wealthy elite are indifferent to cultural production. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he notes that any printing event in Maithili is the result of a "literary persistence" (jidda) and personal financial sacrifice, often occurring in a social environment where the wealthy elite are indifferent to cultural production. The remaining options point to different concerns and therefore do not answer this question.

११६२. (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

११६३. (A) The chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day. The remaining options point to different concerns and therefore do not answer this question.

११६४. (A) In Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression). — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that in Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression). The remaining options point to different concerns and therefore do not answer this question.

११६५. (A) Videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī. — Chapter 80 treats Bāla Ghazal as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī. The remaining options point to different concerns and therefore do not answer this question.

११६६. (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netājī (The Leader), pp. — Chapter 80 treats Lesbian Continuum as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netājī (The Leader), pp. The remaining options point to different concerns and therefore do not answer this question.

११६७. (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva' (Motherhood) and 'Netājī', is among the most theoretically... — Chapter 80 treats Lesbian Continuum' Essay as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva' (Motherhood) and 'Netājī', is among the most theoretically... The remaining options point to different concerns and therefore do not answer this question.

११६८. (A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable… — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable... The remaining options point to different concerns and therefore do not answer this question.

११६९. (C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). — Chapter 80 treats Style Her as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). The remaining options point to different concerns and therefore do not answer this question.

११७०. (C) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most major essay. — Chapter 80 treats Adrienne Rich as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most major essay. The remaining options point to different concerns and therefore do not answer this question.

११७१. (B) The chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic… — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic... The remaining options point to different concerns and therefore do not answer this question.

११७२. (D) The chapter notes that haiku/Prose Poetry/Tilakora, Bathuā ka Tīmana, Ghazal 1-8. — Chapter 80 treats Prose Poetry as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that haiku/Prose Poetry/Tilakora, Bathuā ka Tīmana, Ghazal 1-8. The remaining options point to different concerns and therefore do not answer this question.

११७३. (A) The chapter notes that vakrokti Siddhanta (Theory of Oblique Expression) Vakrokti Siddhanta, Kuntaka Kuntaka's Vakroktijivita (c. — Chapter 82 treats Oblique Expression as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Siddhanta (Theory of Oblique Expression) Vakrokti Siddhanta, Kuntaka Kuntaka's Vakroktijivita (c. The remaining options point to different concerns and therefore do not answer this question.

११७४. (A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). The remaining options point to different concerns and therefore do not answer this question.

११७५. (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he goes to Muzaffarpur for the court date but does not go to the village. The remaining options point to different concerns and therefore do not answer this question.

११७६. (D) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts. — Chapter 94 treats Period Developmental Stage Key Characteristics as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts. The remaining options point to different concerns and therefore do not answer this question.

११७७. (C) The chapter notes that ek dhur jamin (One dhur of land), agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ek dhur jamin (One dhur of land), agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness. The remaining options point to different concerns and therefore do not answer this question.

११७८. (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr The other options refer to different parts of the book.

११७९. (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr The other options refer to different parts of the book.

११८०. (D) जखन भावना कृत्रिम, उधार, अतिनाटकीय वा शिल्पहीन हो — प्रामाणिकता आ कलात्मकता भावक कसौटी अछि।

११८१. (A) अभिनय क्षणिक कला अछि आ पुरान रंगमंचीय प्रस्तुति सभक पर्याप्त रेकॉर्डिंग उपलब्ध नहि होइत — रंगकर्मी के मूल्यांकनमे स्मृति, साक्षात्कार, संस्मरण आ उपलब्ध रेकॉर्डिंग सभ महत्वपूर्ण साक्ष्य बनैत अछि।

११८२. (A) कला मे पद, उमेर वा प्रतिष्ठा नहि, कौशल, साधना आ प्रस्तुति-क्षमता निर्णायक अछि — ई कथन रंगमंचक पेशेवर नैतिकता आ गुणवत्ता-केंद्रित दृष्टि दर्शाबैत अछि।

११८३. (C) अभिनय अभ्यास, अनुशासन, समय-बोध, संवाद, देह-भाषा आ मंच-सामूहिकता पर आधारित कला अछि — थिएटरमे प्रतिभा संग कठोर अभ्यास आ टीम-निष्ठा जरूरी अछि।

११८४. (C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि — उच्च-स्तरक प्रश्न रचना/कला-दृष्टि आ सांस्कृतिक अर्थ पर आधारित होएबाक चाही।

११८५. (A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे — हुनकर काज बहुविषयी अध्ययन लेल सामग्री दैत अछि।

११८६. (A) प्रदर्शन-कला कैं समय पर रिकॉर्ड, लिखित आ संग्रहित नहि केलासँ इतिहास खो जाइत अछि — ई कथन अभिलेखनक अत्यावश्यकता पर बल दैत अछि।

११८७. (D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकैं सहज बनबैत अछि — बाल पाठक श्रवण-आधारित ग्रहण बेसी करैत अछि; लय ओकरा कविता सँ जोड़ैत अछि।

११८८. (A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि — लेख ई नामसभकैं खाँटी गजलकारक रूपमे रेखांकित करैत अछि।

११८९. (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि — नाटक पाठ सेहो अछि, पर मंचीय कला सेहो; तें समीक्षा दुनू पक्ष पर दृष्टि रखैत अछि।

११९०. (A) विकासमे पाठ, मंच, दर्शक, संस्था, आलोचना, भाषा आ तकनीक सभ सम्मिलित अछि — नाट्य-विधा सामूहिक सामाजिक कला अछि; ओकर इतिहास कई स्तर पर बनैत अछि।

११९१. (B) कला पर प्राच्य-पाश्चात्य दार्शनिक बहसक पृष्ठभूमि देइत अछि — समीक्षा सिद्धान्त ऐतिहासिक दार्शनिक प्रश्नसँ जुड़ैत अछि—कला सत्य, आनंद, ज्ञान वा अनुकरण की अछि।

११९२. (B) नाटक मंचीय क्रिया आ संवादसँ जीवित होइत अछि — संपादकीय नाटकक विशेषता रूपमे संवाद, भाव आ क्रियाकेँ चिन्हित करैत अछि।

११९३. (C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा — बाल साहित्यक अनुवादमे सरलता आ कलात्मकता दुनू चाही।

११९४. (A) Parasmani, Kulanand, and Indramaniya — The analytical point asked in this question is captured by: Parasmani, Kulanand, and Indramaniya

११९५. (B) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete. The remaining options point to different concerns and therefore do not answer this question.

११९६. (D) The chapter notes that by resurrecting the Viśeṣyatā (substantivity) of the Indian philosophical line of inheritance, Jha declared: We are not a predicate of your history; we are the subject of our own. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that by resurrecting the Viśeṣyatā (substantivity) of the Indian philosophical line of inheritance, Jha declared: We are not a predicate of your history; we are the subject of our own. The remaining options point to different concerns and therefore do not answer this question.

११९७. (A) The chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. — Chapter 57 treats Preeti Thakur's as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. The remaining options point to different concerns and therefore do not answer this question.

११९८. (D) The chapter notes that prasangavash, 'By Occasion' or 'Incidentally': a collection of personal essays and reminiscences. — Chapter 59 treats By Occasion' as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that prasangavash, 'By Occasion' or 'Incidentally': a collection of personal essays and reminiscences. The remaining options point to different concerns and therefore do not answer this question.

११९९. (A) The chapter notes that by systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture that might otherwise have been lost in the conditions of economic migration and cultural marginalisation... — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that by systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture that might otherwise have been lost in the conditions of economic migration and cultural marginalisation... The remaining options point to different concerns and therefore do not answer this question.

१२००. (D) The chapter notes that children's ghazals alongside the nature poems Kumhar (Potter) and Barkha Rānī (Rain Queen), demonstrating engagement with the pedagogical and children's literary strand of Videha. — Chapter 80 treats Barkha Rānī as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that children's

ghazals alongside the nature poems Kumhar (Potter) and Barkha Rānī (Rain Queen), demonstrating engagement with the pedagogical and children's literary strand of Videha. The remaining options point to different concerns and therefore do not answer this question.

१२०१. (B) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif. The remaining options point to different concerns and therefore do not answer this question.

१२०२. (C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). — Chapter 80 treats Style Her as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). The remaining options point to different concerns and therefore do not answer this question.

१२०३. (C) The chapter notes that when a child learns language, a signifier is taught for a signified. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that when a child learns language, a signifier is taught for a signified. The remaining options point to different concerns and therefore do not answer this question.

१२०४. (D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकेँ सहज बनबैत अछि — बाल पाठक श्रवण-आधारित ग्रहण बेसी करैत अछि; लय ओकरा कविता सँ जोड़ैत अछि।

१२०५. (C) सरलता सपाट, अशुद्ध वा कलाहीन भाषा नहि अछि — नीक बाल-भाषा सुगम रहैत अछि, मुदा ओकरा मे लय, सटीकता, शुद्धता आ सौंदर्य रहैत अछि।

१२०६. (B) जखन ओ लय, रदीफ, खेल वा भाव-वृद्धि करैत अछि — सजग पुनरावृत्ति बच्चाक स्मरण आ सहभागिता बढ़बैत अछि।

१२०७. (B) जखन पाठशाला केवल उपदेश नहि, बच्चाक हँसी, डर, दोस्ती आ खोजक संसार बनैत अछि — विद्यालय बाल-जीवनक प्रमुख क्षेत्र अछि; साहित्य ओकर भावनात्मक रूप देखबैत अछि।

१२०८. (A) चिड़ै, पेड़, नदी, वर्षा संग बच्चाक आत्मीय संबंध रचि — बालक प्रकृतिसँ सीधे जुड़ैत अछि; एहि संबंधमे पर्यावरण-संवेदना सहज बनैत अछि।

१२०९. (A) लेखक बच्चाक मन, दृष्टि आ अनुभव-जगतमे प्रवेश कए लिखए — बाल-साहित्य रचबाक लेल लेखककेँ बच्चा-संवेदना भीतर सँ अनुभव करबाक कला चाही।

१२१०. (C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा — बाल साहित्यक अनुवादमे सरलता आ कलात्मकता दुनू चाही।

१२११. (D) Budhwal (descendant of Jagannath). — The genealogical entry links the person, village, or family line with: Budhwal (descendant of Jagannath).

१२१२. (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२१३. (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२१४. (D) In his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE. — Chapter 2 treats Udayanath Jha as part of its larger discussion of Gangesa Upadhyaya —

Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that in his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE. The remaining options point to different concerns and therefore do not answer this question.

१२१५. (A) The chapter notes that dialectical Engagements with Rival Schools The Sabda-khanda is a battlefield of ideas where Gangesha defends the Nyaya-Vaisheshika worldview against the Mimamsakas and the Grammarians. — Chapter 2 treats Rival Schools The Sabda-khanda as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that dialectical Engagements with Rival Schools The Sabda-khanda is a battlefield of ideas where Gangesha defends the Nyaya-Vaisheshika worldview against the Mimamsakas and the Grammarians. The remaining options point to different concerns and therefore do not answer this question.

१२१६. (B) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete. The remaining options point to different concerns and therefore do not answer this question.

१२१७. (A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... The remaining options point to different concerns and therefore do not answer this question.

१२१८. (A) The chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. — Chapter 57 treats Preeti Thakur's as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that gayatri Spivak's question “Can the subaltern speak?” resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. The remaining options point to different concerns and therefore do not answer this question.

१२१९. (A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that in the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... The remaining options point to different concerns and therefore do not answer this question.

१२२०. (B) The chapter notes that this is a burning challenge before today's women poets, time, society, and literature. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this is a burning challenge before today's women poets, time, society, and literature. The remaining options point to different concerns and therefore do not answer this question.

१२२१. (A) The chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit). — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit). The remaining options point to different concerns and therefore do not answer this question.

१२२२. (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१२२३. (B) The chapter notes that dhwani (Suggestion): The poet uses Abhidhā (literal meaning) to describe the seasons (Chaumasa) but suggests Viraha (separation from the Divine) by way of the symbol of the pining bride in the month of Chait. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that dhwani (Suggestion): The poet uses Abhidhā (literal meaning) to describe the seasons (Chaumasa) but suggests Viraha (separation from the Divine) by way of the symbol of the pining bride in the month of Chait. The remaining options point to different concerns and therefore do not answer this question.

१२२४. (C) The chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature. — Chapter 80 treats Shanti Lakshmi Chaudhary as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१२२५. (A) A PA R A L L E L H I S T O R Y O F M A I T H I L I L I T E R AT U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel… — Chapter 80 treats CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that a PA R A L L E L H I S T O R Y O F M A I T H I L I L I T E R AT U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel... The remaining options point to different concerns and therefore do not answer this question.

१२२६. (C) Her surname Chaudhary indicates origins in the Chaudhary community of Mithila, a community with a strong presence in the Madhubani district and the broader Mithila region, historically associated with agricultural and administrative roles. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her surname Chaudhary indicates origins in the Chaudhary community of Mithila, a community with a strong presence in the Madhubani district and the broader Mithila region, historically associated with agricultural and administrative roles. The remaining options point to different concerns and therefore do not answer this question.

१२२७. (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netājī (The Leader), pp. — Chapter 80 treats Lesbian Continuum as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netājī (The Leader), pp. The remaining options point to different concerns and therefore do not answer this question.

१२२८. (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva' (Motherhood) and 'Netājī', is among the most theoretically… — Chapter 80 treats Lesbian Continuum' Essay as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva'

(Motherhood) and 'Netājī', is among the most theoretically... The remaining options point to different concerns and therefore do not answer this question.

१२२९. (A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable… — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable... The remaining options point to different concerns and therefore do not answer this question.

१२३०. (D) The chapter notes that tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural… — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural... The remaining options point to different concerns and therefore do not answer this question.

१२३१. (D) The chapter notes that barkha Rānī (Rain Queen) personifies the monsoon as a female sovereign, a move consistent with the Indian line of inheritance of gendering natural forces and consistent also with the feminist implications of elevating the feminine in… — Chapter 80 treats Rain Queen as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that barkha Rānī (Rain Queen) personifies the monsoon as a female sovereign, a move consistent with the Indian line of inheritance of gendering natural forces and consistent also with the feminist implications of elevating the feminine in... The remaining options point to different concerns and therefore do not answer this question.

१२३२. (C) The chapter notes that kumhar (Potter) suggests an engagement with the craft line of inheritance of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that kumhar (Potter) suggests an engagement with the craft line of inheritance of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life. The remaining options point to different concerns and therefore do not answer this question.

१२३३. (C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). — Chapter 80 treats Style Her as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). The remaining options point to different concerns and therefore do not answer this question.

१२३४. (B) The chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic… — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of

inheritance as a distinct body with its own aesthetic... The remaining options point to different concerns and therefore do not answer this question.

१२३५. (D) The chapter notes that chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms. The remaining options point to different concerns and therefore do not answer this question.

१२३६. (B) The chapter notes that navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way. — Chapter 80 treats Feminist Knowledge Gaṅgeśa's Tattvacintāma as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way. The remaining options point to different concerns and therefore do not answer this question.

१२३७. (A) The chapter notes that feminist standpoint theory, particularly Sandra Harding's argument (The Science Question in Feminism, 1986) that knowledge produced from the standpoint of the oppressed is epistemically privileged because it has access to realities... — Chapter 80 treats Sandra Harding's as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that feminist standpoint theory, particularly Sandra Harding's argument (The Science Question in Feminism, 1986) that knowledge produced from the standpoint of the oppressed is epistemically privileged because it has access to realities... The remaining options point to different concerns and therefore do not answer this question.

१२३८. (B) The feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated... The remaining options point to different concerns and therefore do not answer this question.

१२३९. (B) The chapter notes that chaudhary's Lesbian Continuum essay and Mātṛtva piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities. — Chapter 80 treats Lesbian Continuum as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that chaudhary's Lesbian Continuum essay and Mātṛtva piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities. The remaining options point to different concerns and therefore do not answer this question.

१२४०. (C) The critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus. The remaining options point to different concerns and therefore do not answer this question.

१२४१. (C) Her Prelim_14 piece 'Matibhrama' (Confusion/Delusion) is a title that resonates with the feminist critique of false consciousness, the question of whose values and whose reality constitute the normative critical frame that women are expected to accept. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Prelim_14 piece 'Matibhrama' (Confusion/Delusion) is a title that resonates with the feminist critique of false consciousness, the question of whose values and whose reality constitute the normative critical frame that women are expected to accept. The remaining options point to different concerns and therefore do not answer this question.

१२४२. (B) In a line of inheritance where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netājī essay as political satire) represents a major expansion of the Maithili women's... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that in a line of inheritance where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netājī essay as political satire) represents a major expansion of the Maithili women's... The remaining options point to different concerns and therefore do not answer this question.

१२४३. (A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). The remaining options point to different concerns and therefore do not answer this question.

१२४४. (C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि — उच्च-स्तरक प्रश्न रचना/कला-दृष्टि आ सांस्कृतिक अर्थ पर आधारित होएबाक चाही।

१२४५. (A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे — हुनकर काज बहुविषयी अध्ययन लेल सामग्री दैत अछि।

१२४६. (C) गजल-रचना मे शिल्प-संस्कार, कसौटी आ परिष्कारक अनिवार्यता — गजल शिल्प धातु-कर्म जकाँ कसावट आ निर्माणक कला माँगैत अछि।

१२४७. (B) कला मातृभाषा, समाज आ लोकस्मृति सेवा बनि सकैत अछि — हुनकर कवित्व सेवा-भावक संग जुड़ल अछि।

१२४८. (A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि — लेख ई नामसभकेँ खाँटी गजलकारक रूपमे रेखांकित करैत अछि।

१२४९. (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि — नाटक पाठ सेहो अछि, पर मंचीय कला सेहो; तें समीक्षा दुनू पक्ष पर दृष्टि रखैत अछि।

१२५०. (A) अनुवाद केँ स्वतन्त्र कला, सिद्धान्त आ इतिहास सहित पढ़बाक क्षेत्र — अनुवाद-कलाक शास्त्रीयकरण मतलब ओकर विधि, परम्परा आ मूल्यांकनक मानक बनएब।

१२५१. (B) ✿ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: ई प्रविष्टि “✿ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१२५२. (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “गजल - ३” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५३. (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “सौम्या झा” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५४. (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “अनामिका झा” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५५. (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “रजनी पल्लवी” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५६. (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “पूनम मिश्र” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५७. (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “रंजना झा” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५८. (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “दीपशिखा झा” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१२५९. (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: “मैथिली ठाकुर” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।